



VOGUE



A FORECAST *of* SPRING FASHIONS

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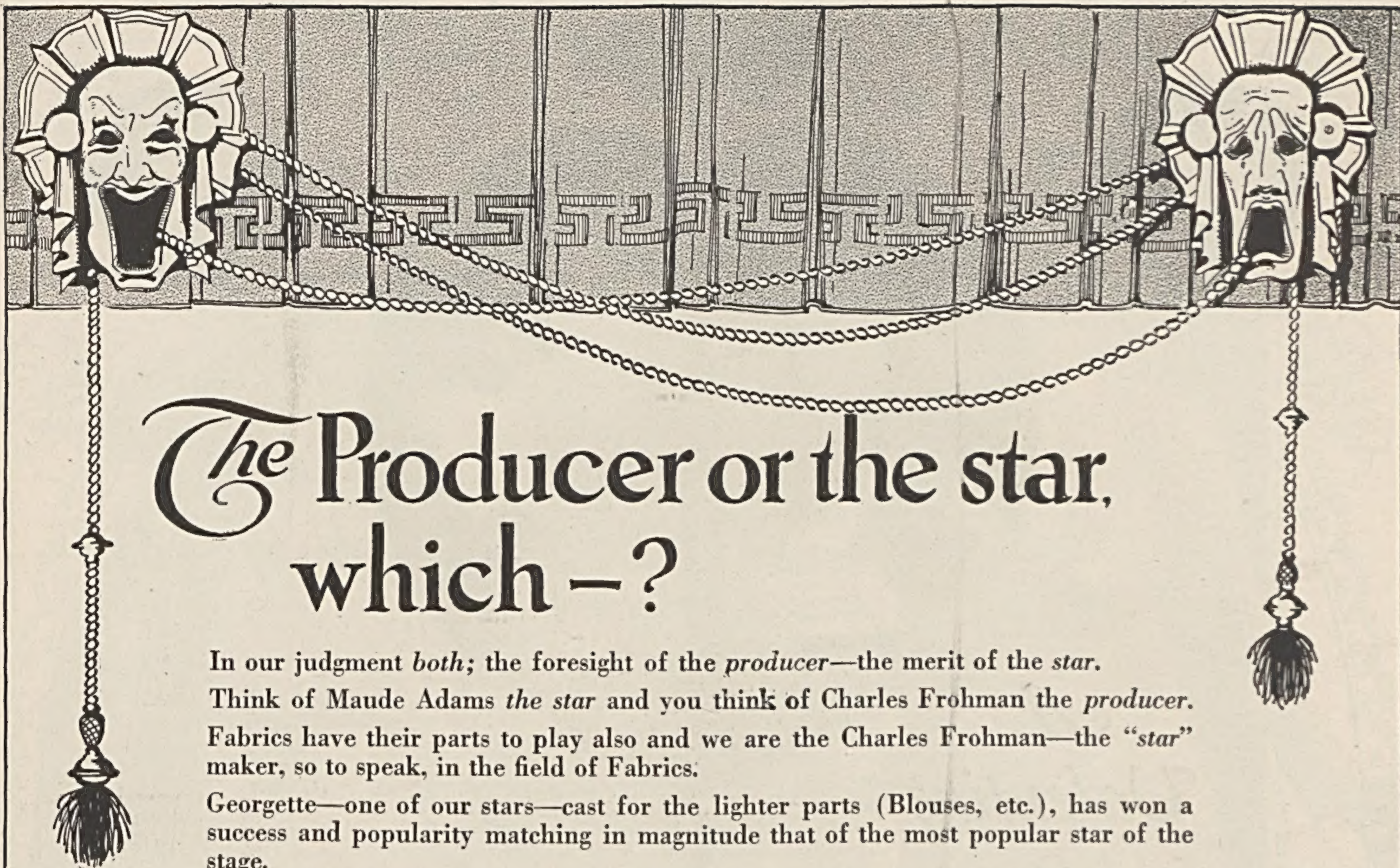
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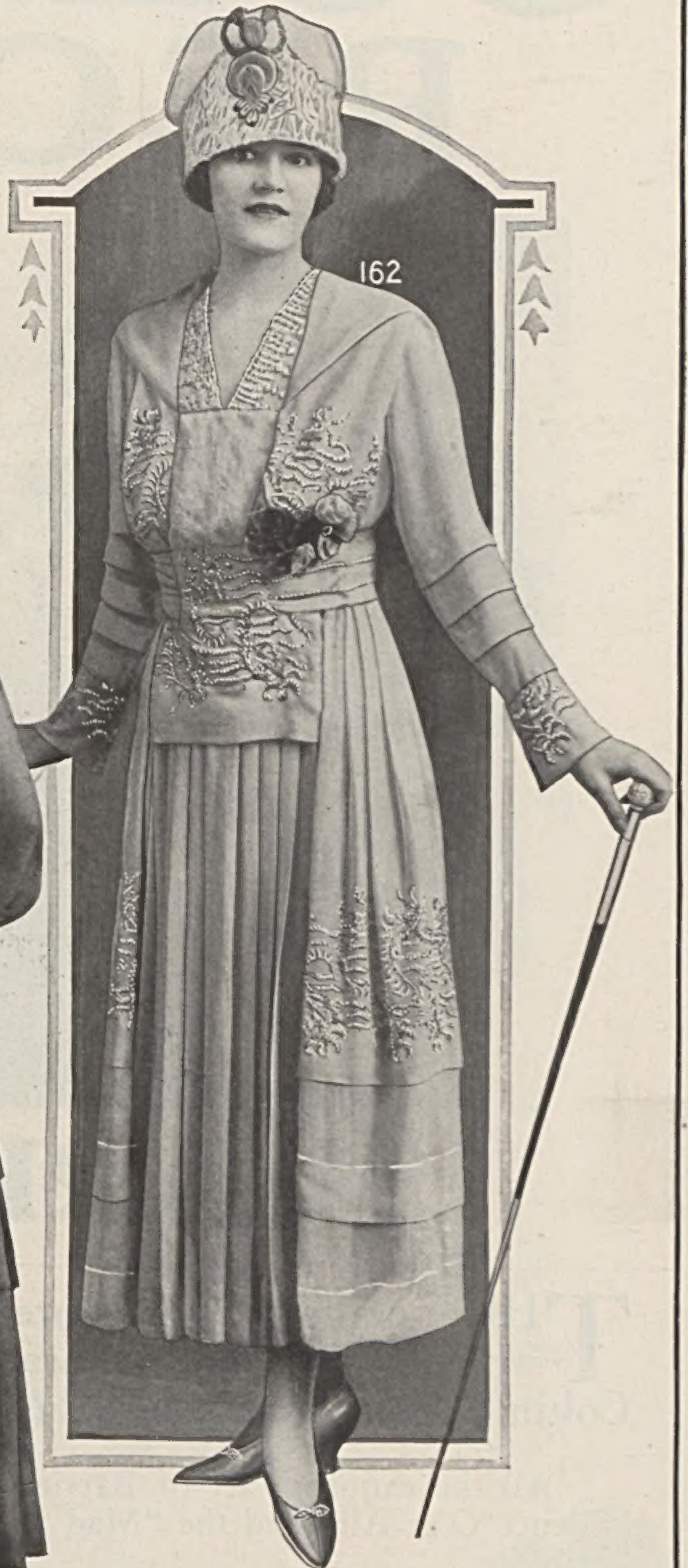
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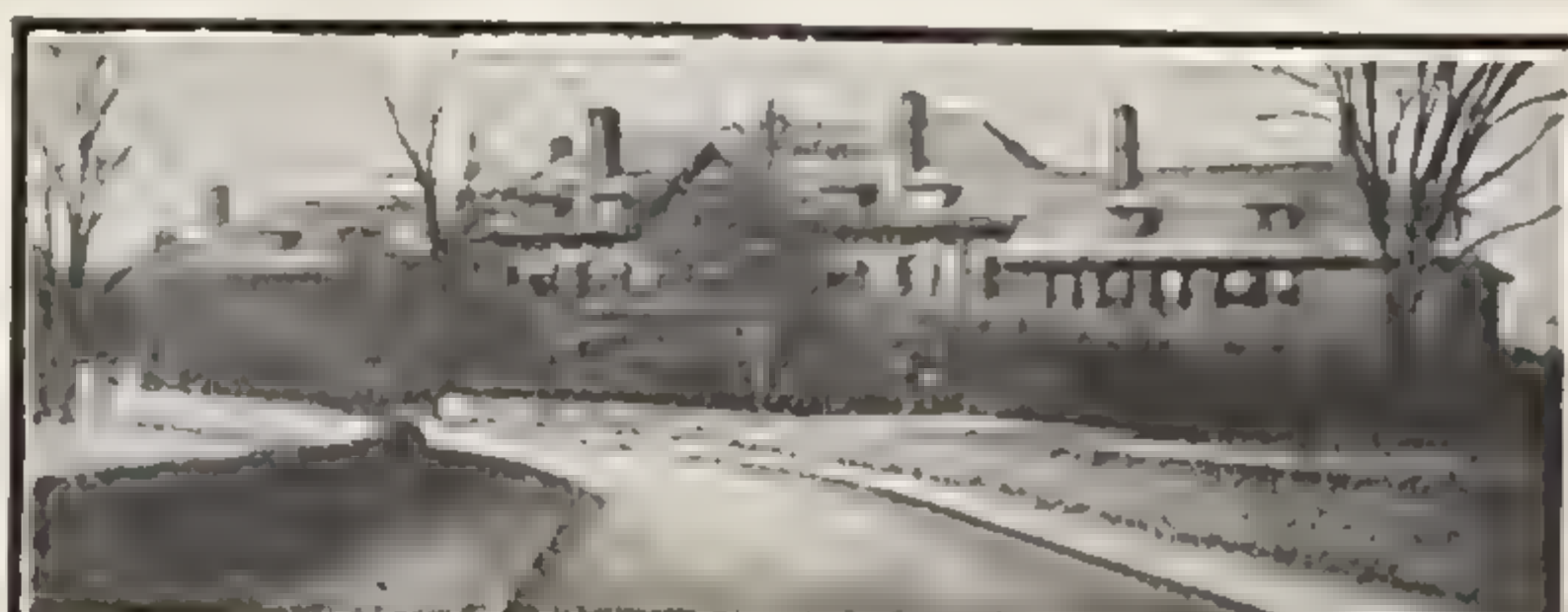
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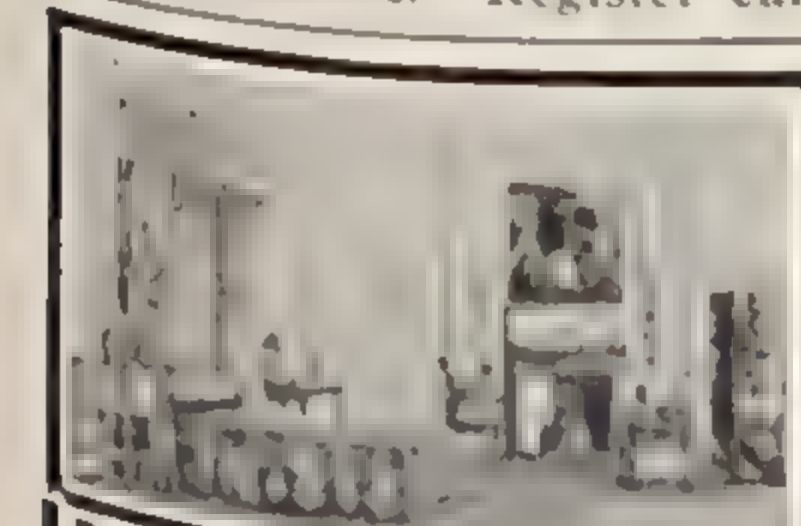
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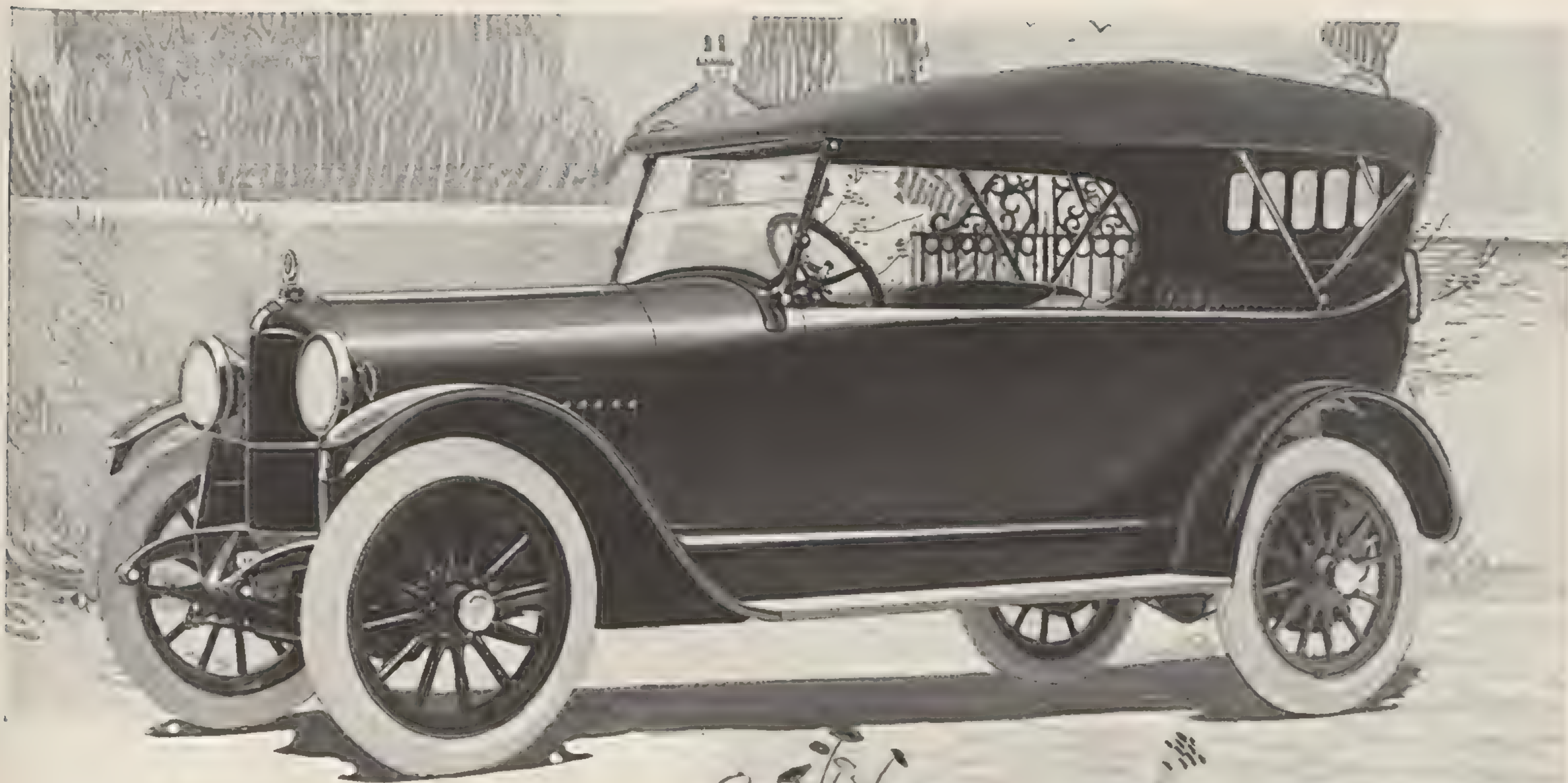
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Forecast of Spring Fashions, Feb. 1
 Spring Millinery, Feb. 15
 Spring Patterns and New Materials, Mar. 1
 Paris Openings, Mar. 15
 Spring Fashions, Apr. 1
 Smart Fashions for Limited Incomes, Apr. 15

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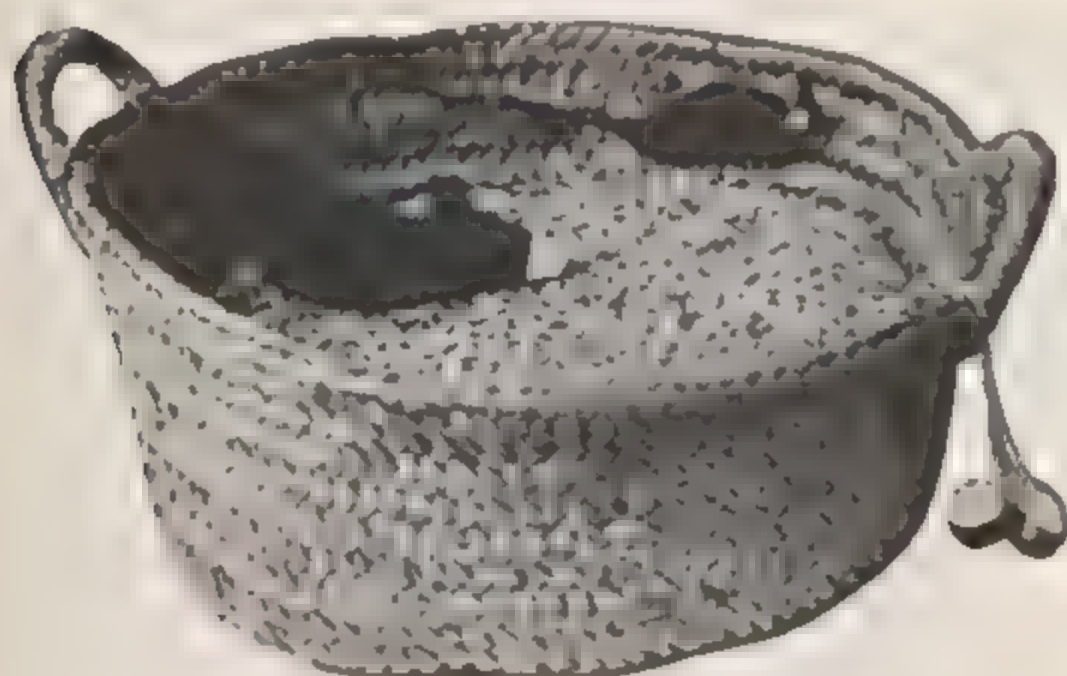
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At any rate, that's a likely song in these days when brothers, sons and cousins come trooping back from the war that was not. But the lad is none the less a hero so why not honor his return to civilian's garb with an appropriate military gift? These brushes are ebony with silver inlay for monogram, or troop or regiment numerals—and the bristles are really stiff as a ramrod. The price is \$3.75 a pair. See purchasing instructions on page 19.

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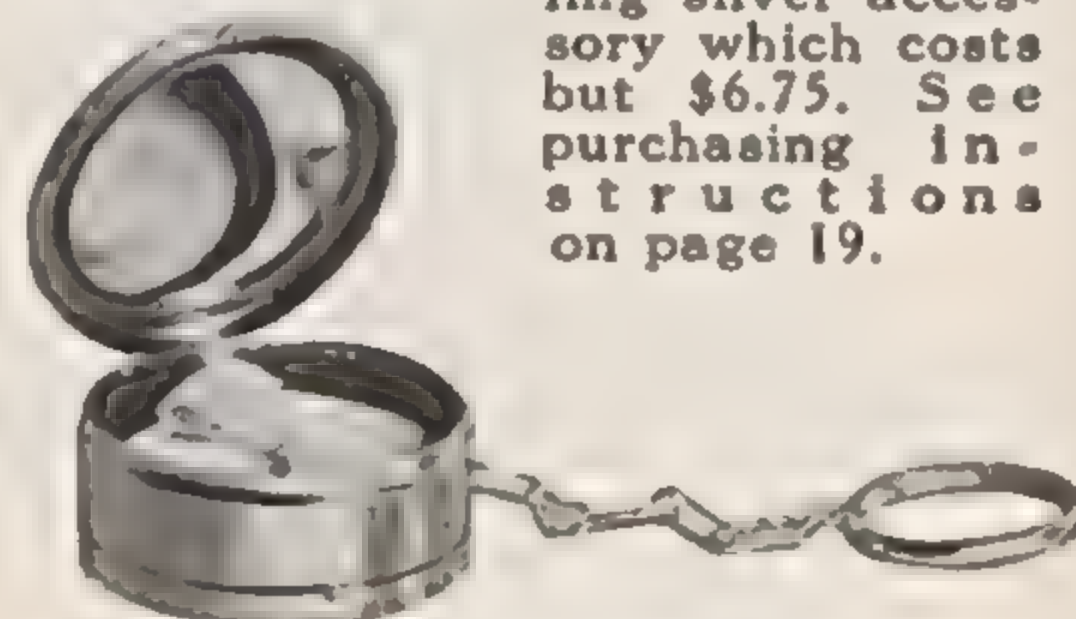
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DISTINCTIVE LAMPS OF ARTISTIC AND orig. design. Chinese lacquered table & floor lamps. Parchment shades. Our best sellers. Make them yours. Write us, Savoy Art Co., 17 W. 30 St., N. Y.

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NEVIUS will exhibit wonderful values in inexpensive Easter Novelties all through February, with unusual decorations and rich combinations not heretofore shown.

NEVIUS plans Progressive Preparedness and is arranging (with a lucky god handy) many marked improvements in preparing, displaying & handling his orders this year.

NEVIUS Originates, does not copy; wholesale, does not retail; imports, makes or controls nearly all the things he handles. Special display all Feb. 217 E. 38 St., N. Y. C.

HERE—Gift Shop buyers will always find new, unique and distinctive novelties. Our Garden Sets; Trinket Boxes; Desk Sets and Sewing Sets; lacquered metal novelties, interesting

toys and things for the Kiddies, all illustrated with many others in our catalog—send for it. Jolin Shop, 303 Fifth Ave., New York City.

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HAVE YOU SEEN the original work done by Luca Della Robbia or in your travels perhaps you have seen some masterpiece of Benvenuto Cellini, its rare beauty and

marvelous genius indelibly imprinted upon your mind creating a desire for a replica. Have you seen the wonderful wrought iron of the Sienese School—the

Tooled Leather from the Golden Val D'Elsa, the Marbles brought to life by Michael Angelo, Dancing Cherubs by Donatello, work by the supple hand of Gian Bologna. And again

the grace and beauty of an Old Etruscan Majolica or an old Apothecary's Jar or some wonderful old Cabinet that may have graced the palace of a Medici.

Persons today, acquainted with art know this work and have admired the originals in Museums and elsewhere. They would indeed be glad to secure at moderate cost

reproductions of these marvelous works. We will furnish you through our studios in Italy reproductions in wood, bronze, marble, alabaster of anything that was used in that

Golden Age. Let us supply your customers, through you, with these high class goods. Address Dept. M. Della Robbia Studios, Aeolian Hall, New York.

EXQUISITE BOXES in all shapes and colors. Ideal for decorative purposes. Hand-made and utility bags. Retail. The Box and Bag Mart of N. Y. 601 Madison Ave.

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THEY ARE MIGRATING NOW to artistic homes throughout the land. Come in and see these fascinating picture hangers done in the semblance of colorful birds and flowers.

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SALES AND EXCHANGES

To Insert Your Message

Wearing Apparel for Sale

WHITE and black chiffon gown. Cost \$125—Sell \$75. Black taffeta, checked white, Cost \$100—Sell \$50. Never worn. White satin and chiffon evening dress. Worn once, \$45. Size 36. Tall. No. 781-D.

GRAY net and silver embroidered evening dress, size 40; \$45; worn once. Black velvet suit, gray astrakan collar. Size 36—\$25. No. 782-D.

FOR SALE—Norwegian costume bought in Christiania, green skirt, bodice and little bonnet of red with colored bead embroidery. Worn once. Size 36—\$15. No. 789-D.

FOR SALE—One full dress suit, one dinner suit, worn once by gentleman 5 ft. 9 in. tall. Waist 42. Also silk hat. No. 790-D.

FOR SALE—A beautiful dark green silk velvet gown, trimmed with Duchess lace and elegantly made. Size 42; not worn. Cost \$240—Will sell for \$60. No. 797-D.

APPLE GREEN evening dress, Pussy Willow taffeta and silk net over net woven in gold. Splendid style; very full. Worth \$60—Sell \$25. Size 40. No. 799-D.

COAT—Heavy white polo cloth; full length; new model. Cost \$105—Sell \$50. Set black lynx; wide collar; large muff—\$35. No. 804-D.

BLUE Satin dress, Jenny Model, Worn twice. Cost \$120—Sell for \$30. White cloth suit, \$10. Lace Waist \$5. Size full 38. No. 807-D.

SEA green tulle and metallic cloth dance dress. Small 36. Kurzman model, worn twice. Cost \$215—Sell \$150. Slippers and stockings to match. Size 4-A—\$5.00. No. 808-D.

Furs

FOR SALE—Set of beautiful Russian Sables—four skins in neckpiece and three skins in muff. Perfect condition, \$1,000. Can be seen in New York. No. 700-D.

FOR SALE—Fur coat. Close curly Astrakan—34 to 36 bust. Three-quarter length, up-to-date style. Perfect condition. Can be seen in New York. Cost \$250—Sell \$75. No. 701-D.

SILVER FOX muff and boa. Persian lamb coat, size 34. No. 776-D.

FOR SALE—New Moleskin scarf just purchased; worn only three times. Cost \$125—Sell \$80. No. 777-D.

REAL Alaskan Seal Coat, three-quarter length, fine skunk collar, cuffs and muff. Scarcely worn but not late model. \$500; size 38. No. 780-D.

LARGE white Polar Bear skin rug with mounted head, 8 ft. long, exceptionally beautiful skin and in perfect condition. Cost \$500—Sell for \$185. No. 784-D.

FOR SALE—Mink coat splendid condition 48 in. long, 93 in. around. Wide collar and cuffs of Baum Martin. Wonderfully warm garment for winter motoring, \$175. No. 787-D.

To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.
2. Send Vogue no money—wait until the other woman writes to you.
3. If her letter is satisfactory, then send Vogue your money order or *certified* check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.
4. If you are selling the articles, ask the other party to send VOGUE a *certified* check or money order for its value. If you forward anything before we notify you of the receipt of the money we cannot be held responsible. Never send any article to Vogue. The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

Furs—Cont.

FOR SALE—Manchurian Sable fur coat for small woman. Bust 36, length 48. Excellent condition. Can be seen by appointment, will not express. Price \$580. No. 792-D.

FOR SALE—Handsome Caracul coat with skunk collar. Three-quarter length. Full model, size 38-40. Both fur and lining in perfect condition. Price \$50. No. 796-D.

FOR SALE—Set of Russian Sables, long cape collar and muff. Perfect condition. Value time of purchase \$1200, double today—Will sacrifice at \$500. No. 809-D.

Miscellaneous

ANTIQUES—Mahogany French bed, Old Sheffield, walnut mantel mirror, Andirons, parchment etching, mahogany sofa, \$125. Crepe shawl, Paisley shawl, Cameo brooch, sideboard, \$400. Melodian desk. Eagle Chippendale mirror, \$50. No. 773-D.

A BEAUTIFUL camel's hair shawl, 2 1/4 yards square—perfect condition. Cost \$700 forty years ago. Any reasonable offer considered. No. 774-D.

BEAUTIFUL Paisley shawl—black center, 1 1/4 x 3 1/2 yards. Border 33 inches deep on ends, 10 inches on sides. Will sacrifice at \$75. No. 775-D.

FOR SALE—Fine Paisley long shawl, in perfect condition. Price \$75. No. 778-D.

FOR SALE—Paisley shawl, two yards square; border 10 inches; center, black. Sell \$25. No. 779-D.

FOR SALE—Camel's hair shawl, also shawl with wide Camel's hair border. No. 783-D.

FOR SALE—9 yds. rare pattern Duchess lace 3 1/2 in. wide with medallions of rose point. Cost \$17 yd.—Sell for \$6. Worn once. No. 785-D.

Miscellaneous—Cont.

FOR SALE—Beautiful copy Reynolds' "Age of Innocence," exact reproduction of painting as today, antique frame. Perfect condition, \$45. No. 786-D.

FOR SALE—Three-stone diamond ring with two smaller stones in setting. Value \$250—Sell for \$100. No. 788-D.

FOR SALE—Large double Paisley shawl, white center with foot border, old blue, bit of burnt orange. Paisley, same size, unusual oriental shades, small white center. No. 791-D.

PAISLEY Shawls—Heirlooms from estate of early forty-niner. One, black center wide border, 2 yds. by 4 yds., \$75. One, black center wide border, 2 yds. square \$40. One, white center narrow border, 2 yds. square, \$25. No. 793-D.

TWO CHINESE Rugs—9x12, 11x13 blue and gold—mulberry and blue. Carved ivory fan. Other curios and cabinet pieces. Reasonable. No. 794-D.

ERMINE Coat—Mandarin shape unlined. Never worn, \$500. Sable coat, full model. Size 38. Ermine collar, cuffs. New \$750. Real thread lace, 3 1/2 yds., 1 1/2 yds. wide. Makes complete dress, \$150. No. 795-D.

FOR SALE—Paisley shawl, all over design, 4 yds. by 2 yds., \$80. Paisley shawl, white center, border 15 inches wide, 2 yds. x 2 yds., \$50. Both very fine specimens. No. 798-D.

FOR SALE—Handsome cashmere shawl, Cost \$350. Suitable to make up into either wrap or gown. Will take \$100. No. 800-D.

FOR SALE—Beautiful lace handkerchief. Cost \$100—Will take \$25. No. 801-D.

INDIA Shawl, 3 1/2 by 3 1/2 yds. Perfect condition. \$550. Also rare shells and minerals. No. 802-D.

ANTIQUE Rosewood set, three pieces, beautifully carved, \$225. Black lace point, \$75. Antique pitcher, white, scenes from Comus, \$75. Photos sent. No. 803-D.

Miscellaneous—Cont.

FOR SALE—Pair large earring Baroques, wonderfully matched and of exceptional lustre, \$200. Several small pearls. No. 805-D.

FOR SALE—Three inherited genuine Camel's hair shawls, and three scarfs. Also two heavily embroidered Canton crepe shawls, one corn colored and one black. Particulars upon request. No. 806-D.

FOR SALE—Beautiful black centered Paisley shawl. Never worn—sentimental reasons. Will sacrifice for \$90. No. 810-D.

Wanted

WANTED—Victor Victrola, mahogany case, excellent condition, also collection Victor records, perfect condition. Must be reasonable.—State make. Send list. No. 281-B.

SOUTHERN woman, youthful model, Bust 38, would like to buy regularly very reasonable, afternoon, evening gowns, suits, sport and other clothes from wealthy woman. No. 282-B.

WANTED—Clothes of good material. Style makes no difference, wanted to be made over. Good shoes size 5B. Good silk sweater, Rose or American Beauty. No. 283-B.

Professional Services

LADY highly cultured and traveled with agreeable and sympathetic voice desires position as reader of either French or English. Excellent references. No. 220-C.

SOUTHERN girl, of refinement, college education, desires position as social secretary and companion to an elderly lady. Experienced shopper. Remuneration not primary object. References exchanged. No. 221-C.

YOUNG woman desires position as nurse and companion to elderly lady or invalid child. Excellent disposition, hospital training. References. Terms reasonable. No. 222-C.

WIDOW with comfortable home in healthful suburb near good schools. Could give splendid care with refined home influence to two small boys or girls. No. 223-C.

GRADUATE Nurse will take into her home to care for mentally retarded child. The home is a modern seven-room bungalow, beautifully furnished, 35 acres of grounds, forest trees. References exchanged. No. 224-C.

CULTURED, capable, well educated woman, widow, desires position as companion to young or elderly lady, in any locality. Experienced in travel. Excellent references. No. 225-C.

In the Next Vogue, all the Approved New Hats



SPRING MILLINERY

*February 15th Number
At Your Newsdealer's*

If you really want to waste money this Spring—buy your new hats without consulting the next number of Vogue. But, if you have no such desire, if you wish to avoid the waste and disappointment that will certainly result from lack of authoritative information, study the approved models that will be in Vogue's forthcoming Spring Millinery Number.

All the best hats that Paris has this year produced will be included. Among them are exclusive models from many of the greatest houses. With all these correct hats to guide your own judgment before you visit your milliner, you will waste no money on unfashionable designs; you will have the satisfaction of knowing that this all-important part of your costume is absolutely as it should be.

About February 10th the Spring Millinery Number will appear on the newsstands. But it will pay you well to reserve your copy in advance of that date. Tell your newsdealer now to put it aside for you.

MR. NEWSDEALER

Please reserve for me the Millinery
Number of VOGUE, dated February 15th

NAME

ADDRESS

.....



C Judge

She: Why so dull and silent, to-night, Georgie? Isn't this your usually brilliant day? I should never have dined in if I'd known I had to face this sluggish flow of soul.

He: Well, you see, dear—I mean to say—I missed—I didn't get—

She: Oh, I see. You didn't get your copy of Judge. No wonder you're dull.

Every feast of reason must have its mental cocktail.

Judge is the perfect apéritif.

Not too dry—with preachments.

Not too bitter—with vicious satire.

Not too heady—with uplift.

—but *mixed just right*—

The Happy Medium.

Try it for
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months.

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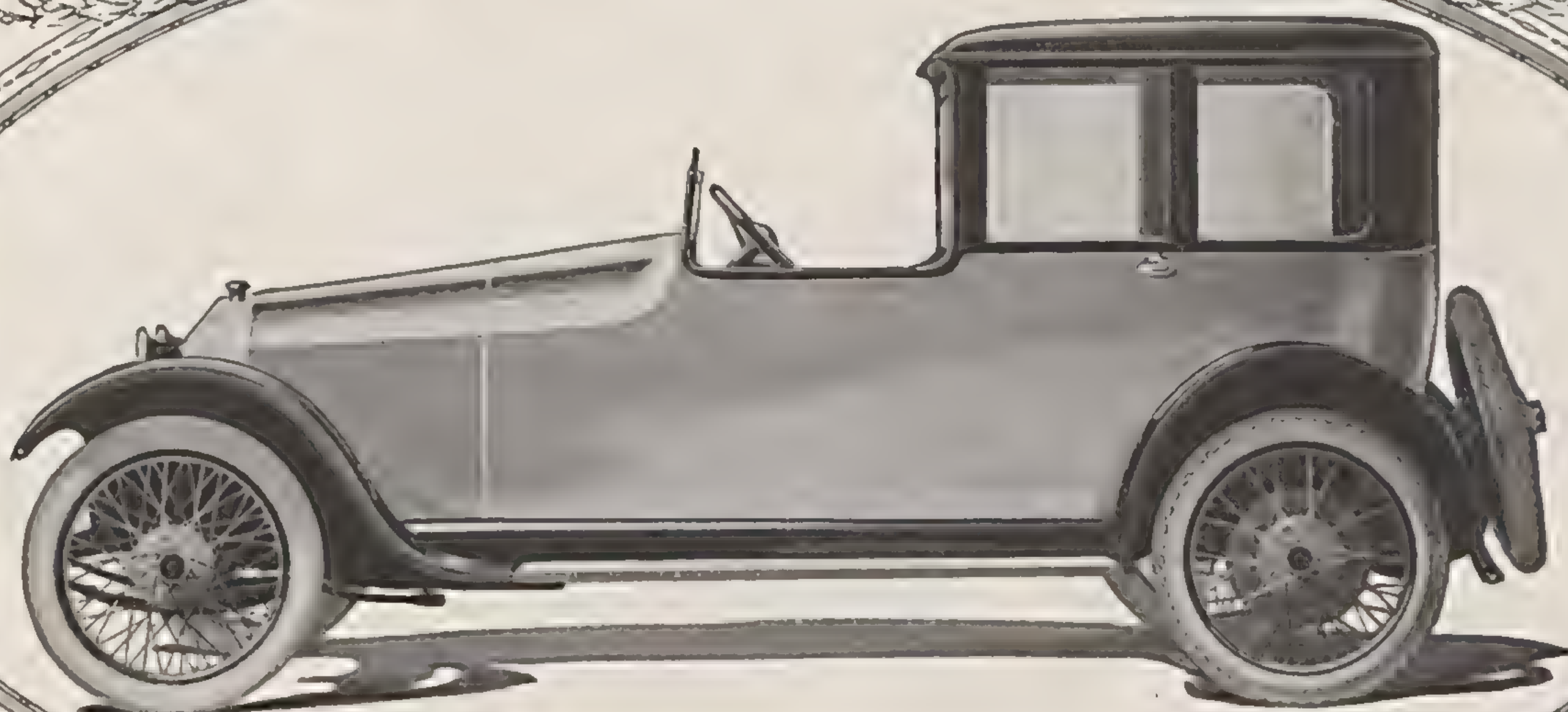
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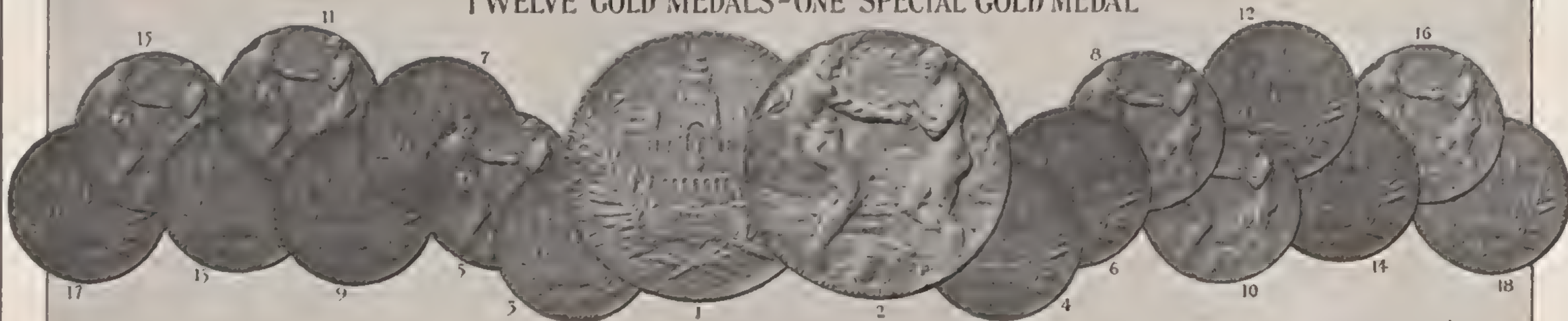
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The NEXT

REALLY, you know, all this excitement about the new spring fashions has gone to Vogue's head,—and so the next issue will be the Spring Millinery number. It doesn't even wait to lead up to its subject; it starts right in with a multitude of hats. You know, sometimes Vogue thinks that the Spring Millinery number is the most thoroughly feminine thing it does. After all, woman's crowning glory is her hat. She may exist without a vote, but without a new hat—never. She may live without frocks, without furs, without spats, but civilized woman can't live without hats.

NEW VIEWS OF MILLINERY

Are you the sort of person who is at her best in a small hat? Well, if you are, you will have the time of your life this spring. There are a host of hats that seem made for your sole benefit. They are as small as possible or even probable, and many of them have not even an apology for a brim. They face the world, brimless and unashamed, towering high above their wearers. One must be very sure of her features and complexion to wear them, for a brimless hat is always merciless, but they are so amazingly smart that they are well worth striving for.

But perhaps you have no interest whatever in such trifles as toques and turbans. Perhaps a hat is as nothing to you unless it is large. If that is so, the Paris milliners have given especial thought to your case. There are countless hats as big as any woman could possibly desire. It just seems as though the Paris milliners, out of sheer kindness of heart, decided that every woman should have a successful spring, and so

Spring Millinery number of Vogue



The cover of the next, the February 15th number of Vogue, is by Helen Dryden

generously made both small hats and large ones. And after the Paris hats are off Vogue's mind (and there are about a hundred of them), it tells you all about the hats that are being done in New York. Some of the smartest things in the history of the world are happening right here, in these United States. We are a young country, but our name will go down in millinery.

V O G U E

You know, hats always lead up—or rather down—to the question of coiffures. The coiffure can make or mar the effect of one's new hat—there is no higher power. Therefore, once it got started on the millinery subject, Vogue went right on into the new theories of hair-dressing. That is why the next issue is going to contain those charming photographs of the ways and means of the newest coiffures.

THE NEW SILHOUETTE

After the hats are all over, Vogue comes down from the heights and discourses further on the new silhouette as Paris sees it. There are all the latest recruits to the advance guard of spring fashions. And, just to show you what a practical and domestic magazine Vogue can be when it wants to, there are a round dozen of pages of patterns, so that the woman of limited income may have the season's modes.

All fashions aside, the next issue devotes part of itself to one of the handsomest apartments it remembers seeing. In fact, its interior is so very charming that Vogue took its trusty little camera under its arm and caught some glimpses of it, so that its readers might have the pleasure of seeing it, too.

And then there are photographs of what society is doing,—and society, by the way, is doing some extremely entertaining things. Some of the most entertaining of all were the private theatricals which were given at the home of Mrs. Hermann Oelrichs. Three one-act plays were presented by the smartest of amateur actors and actresses, and Vogue has the photographic proofs, all set down in black and white, of why they were so successful.

VOL. 49: NO. 3

Cover Design by Frank X. Leyendecker

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C O N T E N T S
for
F E B R U A R Y 1 , 1 9 1 7



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WHOLE NO. 1064



DEMSEY

MRS. FREDERICK C. HAVEMEYER

Mrs. Frederick C. Havemeyer, formerly Miss Lillie Harriman, the sister of Mrs. William K. Vanderbilt and Mrs. Stephen H. Olin, is a resident of New York. Mrs. Havemeyer spends the summer at Newport and the fall at Aiken, South Carolina

"Be decorative, no matter what happens," is the law of spring hats. Far within the law is this one of old-blue straw and black satin, with a spray of apples of painted Japanese fabric. Though a curve is the line of beauty, many of the spring hats announce that they intend to make angles smart this season.



LEWIS

A FORECAST OF THE SPRING MODE

Paris Offers Again the Barrel Silhouette, but Continues to Show Many Straight Line Effects with Normal Waist-line and Narrowed Skirt



PAQUIN

Here is Paquin's first spring barrel silhouette. Utterly devoid of trimming, tapering at the waist and feet, distended below the hips, it is very true to type

MORE than ever this season has the war affected the modes. Of old, one might see at the races, at the fashionable tea rooms, or on the Riviera, frocks from every great house in Paris and might count on one's fingers the new features to foretell the fashion. One might observe the trend of and with some degree of certainty foretell, the fashion. But now all this has changed. Couturiers themselves are more or less ignorant of the fashions created by rival houses. They are puzzled themselves, not knowing, as it were, whether to run with the hare or chase with the hounds. Paris lacks a modish "atmosphere."

This was notably the case last season. It was not until the openings were well over that we realized that of all the models shown, it was the chemise or moyen âge silhouette which was accepted as the leading mode. Working with no trying-out ground, as it were, there is always the possibility of too great a difference in the models of the different houses—too wide a gulf to be bridged at the last minute. But what to do? It is the war.

The couturiers try this fashion and that, halting between considerably more than two opinions. The hampering effect of the scarcity of tissues is to be reckoned with as an inexorable factor in the making of modes.

THE BARREL SILHOUETTE

In the autumn collections of Callot and several other couturiers, there were shown one or two examples of the barrel silhouette—a fashion which was offered but not accepted. Apparently, every one preferred the straight line, and all this season the chemise has held undisputed sway; but now, preparatory to the February openings, as if by one accord each house seems suddenly to have been inspired to bend if not to break the straight line, perhaps as a preliminary step to breaking it altogether later on. Be that as it may, one finds that within a fortnight practically every couturier in Paris has simultaneously remembered the discarded barrel of the autumn and has determined once more to offer it as a spring fashion. Lacking anything newer, the American buyers have seized upon the barrel with avidity and already a number of versions of this fashion have reached New York. Vogue showed several examples of this barrel silhouette in its autumn issues—immediately after the openings. Callot, who is given the credit of launching this model, had a model in the November first issue, page 72. Even earlier, in the issue of October first, on page 52, was shown a Paquin model with



DÉUILLET

Dauillet's newest suit is narrow at the feet, wide at the hips, and belted at the normal waist-line. The yoke and the slightly bulging sleeve are spring features



CHÉRUIT

(Above) Every designer is essaying several models in this new "barrel" silhouette, wider somewhere between waist and ankle than anywhere else. It may grow slowly in favor as the season advances or it may be coldly dropped. A new fashion could have no worse enemy than a too sudden and great popularity, and if that should happen to the barrel silhouette it would probably be dead by summer. This coat is of tan duvetyn velours, lined with beige satin, and trimmed with a coarse stitching in tan silk; imported by Bendel

a decidedly bowed outline. This "new" line is so old that it is puzzling, but nevertheless it seems to be making headway.

A glance at the latest models shows us skirts grown suddenly and incredibly narrow at the feet, sleeves growing all at once unjustifiably short, and waist-lines taking no fixed stand as to whether they will ascend or descend or remain sedately normal. We are told it is the war. Tissues are scarce, and the couturier, like the rest of the world, "makes economy," perforce, where he can. Obligated to change the skirt, he makes it a bit longer. Unable to make it any closer at the hips, he tightens it at the hem. He cuts a little bit off the sleeve and curves the coat close to the waist-line. By means of cunning methods known only to the couturier, he creates a frock from the merest fragment of tissue, garnishes it with the merest semblance of trimming, and with delightful *sang froid* presents a bill which makes up in size for all that the frock lacks in cloth. Again, it is the war.

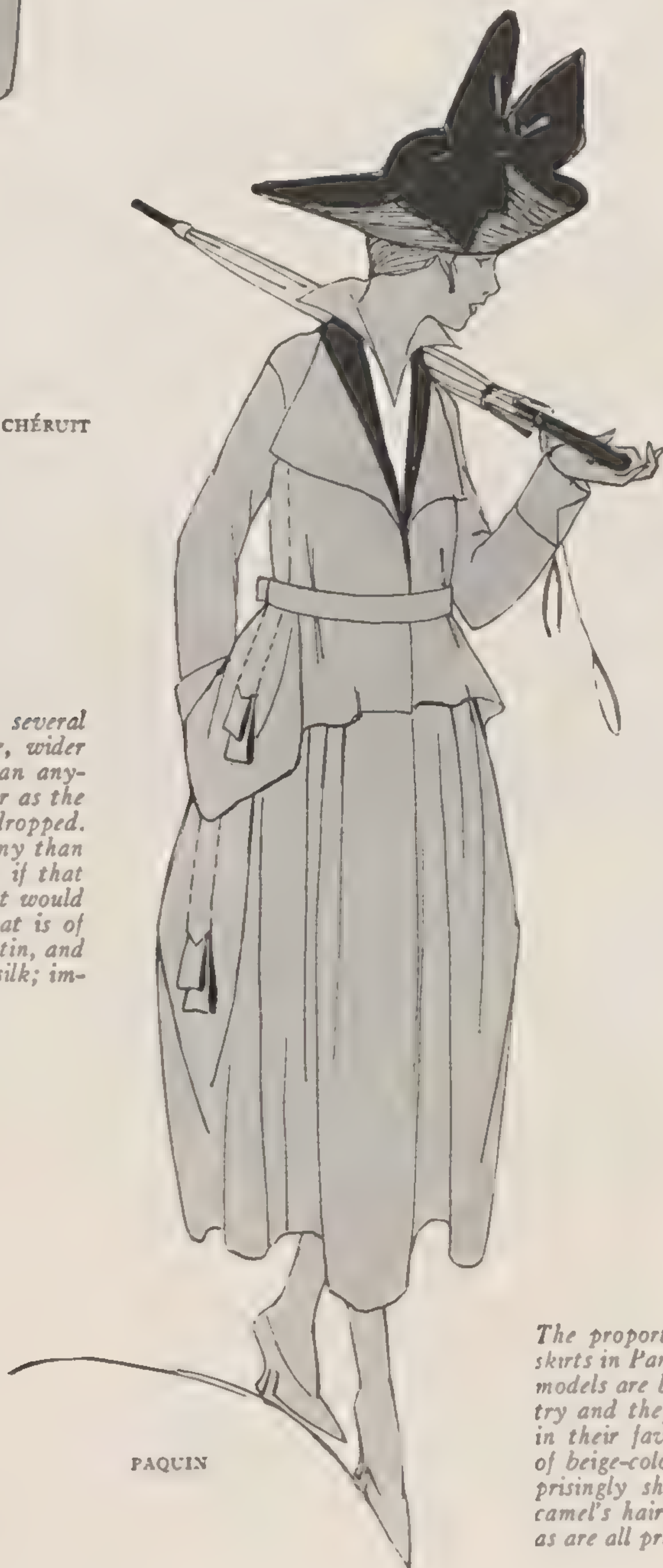
SIGNS OF SPRING

Morning frocks are severe and depend almost wholly upon stitching done in some decorative manner for trimming; coats are plain with skirts even more severe, primly "toeing in" at the hem. Jackets and cloaks are often not cloaks at all but rather capes, sleeveless and vague in line but oh, so smart. Some of them are so short that they could only be worn over a short-waisted frock. Af-



JENNY

(Above) "This never can be I," says her expression; and indeed she may well be surprised at her new outline. The striking thing about it is its barrel-like skirt, which, cut in two portions, is joined above the knee with rows of beige stitching to make it bow out. The frock is of beige Poiré twill, with collar and cuffs of white satin. The girdle is tied in a loop at the back. No wardrobe, if it is a wardrobe that delights in the new and delightful signs that fashion gives us, is complete without at least one of these models



PAQUIN

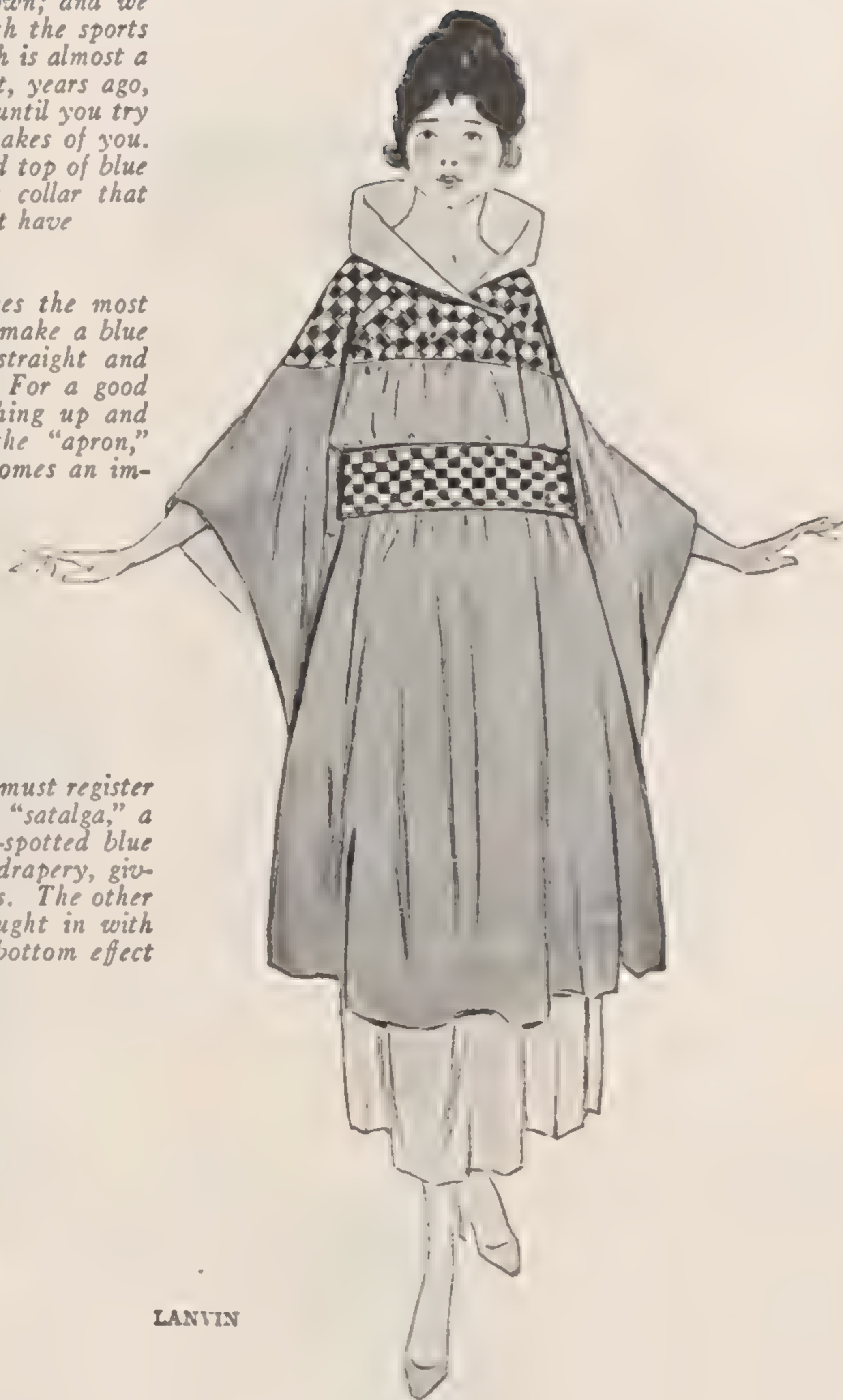
The proportion, they say, of barrel to straight skirts in Paris is about one to three. The French models are being warmly welcomed in this country and the betting odds will probably be more in their favor in the near future. The suit is of beige-colored corded silk, and its coat is surprisingly short. The revers are of navy blue camel's hair cloth, and the unique loops, simple as are all present Paris trimmings, are lined with blue camel's hair



DÉVILLET

(Right) Sports coats we have known; and we are on the most intimate terms with the sports suit; but here is a sports cape which is almost a new departure, for it appeared last, years ago, as a golf cape. You have no idea, until you try it on, what a different woman it makes of you. This white serge cape has a belt and top of blue and white plaid, and the dashing collar that every sports cape simply must have

(Left) Though this couturier makes the most bent of "barrel" lines, he can also make a blue serge frock so uncompromisingly straight and narrow that it might be labelled: For a good girl. The trimming is beige stitching up and down the belt and roundabout the "apron," stitching so exquisitely done it becomes an important trimming



LANVIN

(Below) There are two things you must register about it. One is that it combines "satalga," a plain black material, with a white-spotted blue silk; the latter, as collar and side drapery, giving the new fulness through the hips. The other is the subtle way the skirt is caught in with stitches to give the narrow-at-the-bottom effect



PREMET

ternoon frocks are tightened enough at the waist-line to prevent anyone's taking them for chemises, and some of them even suggest the princesse lines. It is long since we have seen the princesse frock. However, this is not the wasp-waisted variety of princesse,—rather call it a princesse in disguise. The lines are almost moyen-âge, the skirt is ankle-length, almost, and the sleeves are long and closefitting. Blouses are of mousseline and thin crêpe, with short sleeves and decorative splashes of woolen embroidery, and one sees belts of leather, silk, and other tissues, with here and there a metal buckle.

There is every reason to suppose that the one-piece frock, rather than the tailored suit, will be the leading mode for the spring. This will be in some instances the chemise, in some cases the belted-frock—belted more or less tightly at the waist-line, and—rare examples these—sometimes a high-waisted, loosely belted frock, with a straight-falling skirt. One-piece frocks may be left comfortably open at the neck, or may be fastened high about the throat, for warmth. Of wool, cotton, or silk, in checks of different sorts, these frocks, which resemble a belted "chemise," can not fail to attract the eye. One is of black cheviot, cross-barred with broken stripes of white. One is of dull blue silk, minutely checked with black. One is of checked woolen stuff in buff and white, trimmed with buff leather. And there are others of soft gray, beige, or green, with not the slightest hint of trimming. We gaze after them longingly.

DOUBTFUL DRAPERIES

There had been some attempt at drapery, but it is doubtful if the draped frock will endure through the expositions. There is also a half-chemise, half moyen-âge frock, vaguely suggesting the princesse, which is exceeding graceful and exceedingly pretty. And at the moment we are promised simple one-piece frocks with wraps of some sort, probably the cape-manteau. Picture

the despair of the hopelessly "tailored" woman. However, the couturiers are amiable people, and without doubt there will be tailored suits a-plenty shown in the spring collections.

The lack of colors—of certain dyes—also has an important effect on the fashion. The couturiers must do what they can with the material at hand. If fine woolen stuffs are lacking, they must use harsh fabrics. If woolen tissues are not to be had, they must use silk and cotton. Lacking bright dyes, they must use dull-toned stuffs.

It may be the lack of dyes which has pushed checked stuffs to the fore, achieving by contrast the color which is actually lacking. This is one of the "tricks of the trade," and it has proved, just now, a most successful one. Checked stuffs will be widely used this season, not only as trimming for cloaks and frocks of white or neutral tints, but for hats as well. Many smart sports hats are covered with checked stuff of a more or less striking pattern.

PARIS INDORSES CHECKS

It is perhaps a mistake to say that checked stuffs are used as trimming. In effect, checked fabrics are combined with plain stuffs: in some instances, the proportion is nearly "half-and-half." Callot, for instance, has brought quantities of checked stuffs—the small broken checks called "croix de guerre"—which, I am told, are to be combined with plain colored jersey and other one-toned fabrics. The new jersey swaggers abroad under a new name. It is slightly coarse, this new variation, with a rather hairy surface, and a bit of white wool is woven with the beige, rose, or blue threads. One might easily mistake it for cheviot. "Djersa" is the name given to the new version of this time-honored tissue, and "djersa" will figure largely in the spring collections.

Lanvin is already making sports capes of jersey trimmed smartly with checked cheviot. These capes are ample, with wide cuffed openings for the arms and smart collars. Mme.

Lanvin is using much jersey at the moment, which is proof enough that the cry of "fore" which resounded last season, has fallen on unheeding ears. Like many of the other houses, the Maison Lanvin is exploiting the narrow skirt,—that is, the skirt with the narrow effect at the hem. However, this is not a new line at the Maison Lanvin, where I saw, just after the midsummer openings, a skirt with narrow godets tapering down from outstanding pockets. The skirt of the jersey frock sketched at the lower right on this page falls quite straight, and measures about two metres in width.

Some of Dœuillet's models bulge noticeably at the hips. Sketched at the right, on page 27, is a frock of this sort of dull blue cheviot—a hairy, tightly-woven canvas, called cheviot for want of a better name—stitched with beige thread, and finished with beige and blue coroso buttons. The skirt measures only *un metre quarante* in width, which, after the voluminous skirts of yester-year, is narrow indeed. However, M. Dœuillet



Fur is scarce in France—very well, said the French couturier, we will make our next collar of red embroidered woolen tissue, lace it with black satin, and accompany it with a high black satin hat and gold-tasseled black satin bag. And, as usual with these couturiers, the effect was perfect

MODELS FROM LANVIN



(Left) When we fare forth this spring, we often go in jersey, often in cheviot. One of the cleverest designers combined black and white cheviot with cream jersey. (These contrasts of material are rather the rage, you know.) The beret is of cream felt, with a black and white pompon



(Right) Starting with white jersey, the designer cut this coat finger-length, with loose-cuffed sleeves. Then as to trimming, she used blue braid on the coat, just above where she omitted it on the skirt, and vice versa. There is also a blue buckle, for buckles do exist this spring. The white straw hat is braided with chenille

who has all the courage of his convictions, is making other skirts just as narrow.

Premet also makes the tapering skirt. The costume of black and white "satalga" sketched at the bottom of page 29 shows this line as exploited by Premet. This skirt is narrowed by means of skilfully placed stitches, which one suspects may be quickly undone, should the occasion arise, so that the skirt will fall straight. Dark blue silk strewn with large white spots forms the top of the skirt, the looped drapery on each side, and the turned-back lining of the smart little jacket.

In the rue Cambon, Mlle. Chanel quietly continues to make frocks of jersey. The new "djersa" is largely employed. Smart new manteaux and tailored frocks are made of that beige variety, which, with its elusive white intermingling thread, so resembles covert cloth, and these garments are made with all the severity appropriate to that fabric. The skirt of a very new Chanel

tailleur is two metres wide and falls straight from the hips. The jacket is straight also, extending to the broadest part of the hips, with a narrow girdle of jersey tied in a negligent bow. Severe little pockets, straight cuffs, and a collar of Kamchatka finish this coat, which is altogether to be desired. Mlle. Chanel has succeeded in striking a very pleasing note, and her models are much in demand.

The two new models from Worth, sketched on page 35, are as limp and straight as it is possible for frocks to be. The short loose little coats are almost frivolous, proving that M. Worth, who insists on making stately frocks for his stately patrons, still has the younger generation well in mind, and for each stately frock created for a duchess, he makes another and more youthful frock for her daughter.

THE WORTH WAIST-LINE

M. Worth, who is so interested in hospital work that it is only by accident that he thinks of clothes, has not yet decided whether the Worth waist-line shall be high or low. At present he is making both, realizing, like a true artist, that each woman should be gowned according to her kind. So he fashions high-waisted frocks and low, short skirts and long, disregarding any fixed fashion. However, no matter how wide a skirt from the Maison Worth may be, it looks narrow, so it may safely be said that Worth is also making narrow skirts.



THREE MODELS FROM WORTH

Mme. Berthe Bady is appearing in "La Frontière" at the Théâtre des Arts. Like other Frenchwomen nowadays, Mme. Bady wears subdued colors. This gown has a serious beauty; it is of light gray satin, hung with marron mousseline de soie and silver lamé tissue

There comes a time in "La Frontière," when Mme. Berthe Bady must appear in the sombre grace of a mourning gown, and this is the one she chooses. It is of black mousseline de soie, with touches of jet on the bodice, and from the left shoulder falls a long veil of black mousseline

(Right) A gown of distinctly mediæval line, but we doubt if a mediæval lady ever had a gown of striped silver tissue, silver tasseled and girdled, with undersleeves and "modesty" of silver lace. Mme. Berthe Bady chose this as one of her trio of stage gowns

Mme. Jenny's newest models also show the general tendency. The skirts are longer and narrower than those of last year. Not so chemise-like, perhaps are the latest creations of this house, although they are closely related to that garment. Just a little closer at the waist, just a little narrower at the hem are the new Jenny models, which retain all the comfortable wearable qualities for which the creations of the house have always been noted. One is always prettily frocked when frocked by Jenny, who has the knack of always striking in her creations a gracious note which unfailingly pleases her fair clients.

ANGLICIZED ATMOSPHERE

We are growing accustomed now to pea-soup for breakfast,—pea-soup in the form of sticky fog. From our windows we gaze fearsomely at the murky haze. We light our candles at mid-day—not daring to employ the precious electricity—and peer helplessly about the dim recesses of our dwellings. The friendly invasion of the English carries with it an all-pervading influence. Even the atmosphere is becoming Anglicized.

From week to week—almost from day to day—Paris grows more dull. In search of surroundings less *triste*, people are going to Spain, to Biarritz, and to the Riviera. It is like the Exodus. One leaves dark gloomy Paris by night and arrives next day in a land not perhaps



(Below) Of all designers who love jersey cloth this designer loves it most, and accomplishes the most startling things with it. This season that means a great deal because of the immense popularity of jersey. Here, black silk jersey is combined with black lace for an afternoon frock



(Right) To use jersey successfully in a manteau is a thing few designers could accomplish, yet here it is successfully done. This manteau, "Teheran," is of beige jersey edged with marine blue. Like many French things just now, it is devoid of all trimming except tassels

exactly flowing with milk and honey, but at least a land glowing with sunshine,—a land where at night street lamps burn brightly and where electricity has not as yet been forbidden.

For those of us who stay in Paris there are charity fêtes and still more charity fêtes,—just one "charity" after another. Money may be spent for more useless articles than were ever before imagined or devised. And now that buyers are tiring of the "charity" articles, Parisians are emptying their treasure chests—selling their cherished bibelots for any price; in order to contribute to some particular class of war sufferers. There was a sale of such articles a few days ago at the Georges Petit Galleries, and the objects sold were unique, for they were contributed by various members of society as well as by well-known collectors.

The Countess de Bearn, who organized the sale, gave, amongst other things, a number of interesting Japanese prints. The Marquise de Ganay contributed a sedan chair which was sold for many thousand francs. The Baroness de Rothschild also was a generous contributor to



THREE MODELS FROM CHANEL



(Left) Here the noted designer of sports clothes has carried an outdoor style into the making of an evening coat; for this model, "Mélisande," has a trimness of line, a close sleeve, and a narrow belt that evening wraps do not often have. It is of corbeau satin and gold embroidery



MARTIAL ET ARMAND

(Above) We had not forgotten charmeuse—we have known right along that this satin would come back, because it is so graceful and durable, and this season it has re-arrived. This violet charmeuse frock is trimmed with jet embroidery and two large jet buttons in the front

the collection, which comprised paintings, tapestry, jewels, china, rare glass, miniatures, fans, and all sorts of objects of art long cherished by their owners. Particularly interesting was a collection of rare old fans, the painted beauty of which attracted a crowd of worshippers on the afternoon of the private view.

Somewhat different in character was a charity sale held recently at the Ritz, where one might have bought almost anything from a baby elephant to a kimono. One corner of the salon was given over to a monkey mart,—certainly the last word in innovations at the Ritz. Not only were monkeys sold, but lion cubs as well, and "Pekes," "Poms," and parrots, in cages and out. The "zoo" proved such a success that a new supply of dogs and lions was required daily, and as for monkeys—no costume was complete without one. Besides, there were cushions, lampshades, handbags and all sorts of small articles, the birthplace of which, so to speak, is the charity bazaar. And the sale, which was organized by the Princess Lucinge, was a great success.

A. S.

JENNY IGNORED THE COLLARS OF TWO BLOUSES,
BUT GAVE THEM INTERESTING SLEEVES; A
NEGLIGÉE AND FROCK SHE MADE ONE-PIECE



(Upper left) This blouse of white crêpe de Chine was clever enough to acquire one of those smart sashes and a pair of unusual sleeves. Another very nice thing about it is a blue bead fringe unexpectedly edging the pep-lum and giving the blouse the desired chic.



(Upper right) To be severe, yet kindly, is an accomplishment, but this blouse does it. White crêpe is severely arranged in box plaits, yet the long line is a kindly one, and a satin girdle adds a softening touch. These self-trimmed blouses seem to be done a great deal in these days when trimming is almost nihil.

(Lower left) The sort of negligée before which the sternest of us fall is made of rose crêpe de Chine edged with gold braid, girdled with a garland of tiny roses, and veiled all over with a tunic of rose voile de soie edged with ermine. Gold tassels in this case are nothing short of a necessity.



(Lower right) The serge frock has become second nature to the modern woman. Here we have a marine blue version, embroidered with self-color soutache braid and banded at the corsage and sleeves with white linon (we have heard that linon is to be smart) and held in with a blue moire ribbon belt and rosette.



PREMET ADDS A TASSEL OF SILK
TO A FOLD OF MATERIAL AND
EVOLVES THEREWITH A TRIMMING



(Left) Flying buttresses appear at the sides of this serge chemise frock, by way of ornament, and each ends with a silk tassel; frock and tassels are the color of undyed silk. The long-sleeved blouse is of white mousseline



(Above) If it has hinted to you that it is a separate coat, it is only pretending, for Premet ruled that it should be a one-piece frock of serge, the color of undyed silk, Japanesely embroidered in gray silk threads of different shades. It is well on the way toward the princesse line



In the absence of much trimming on the frocks from Paris, these dangling tasseled panels are the more evident; we fancy they may be another effective French economy. The frock is beige satin alpaca, embroidered in bright red threads; its waist-line is normal and close



(Above) Those who love the sports suits should know that smart sports suits have coats and skirts of contrasting color, and that one of the best combinations is plain with figured material. To this coat of cerise tussur and skirt of cream tussur with red and yellow figures, Paris added violet tassels

FROCK SKIRT, OR SUIT SKIRT, IF IT IS NOT BARREL SHAPED, IT IS SURE TO BE STRAIGHT-HUNG, THAT IS, IF IT IS TRULY SMART

(Below) Leather seems to be among the few trimmings suits allow themselves this spring. This costume of blue flannel makes rather sparing use of "doe-skin" (or perhaps it had better be called "pseudo-skin") in the form of embroidery and a belt from which hang amusing straps



WORTH



BEER



WORTH

IT'S A RATHER DIFFICULT CLIQUE TO MAKE, THAT SMART SET OF THE GREAT UNTRIMMED, BUT WHO WOULD DENY THAT THESE GOWNS BELONG?

(Left) This mastic-colored covert cloth suit is another proof that these perfectly straight, box-plaited skirts have a way of looking narrowed at the hem. White mousseline vest and a black satin hat trimmed with beige cotton lace and a beige and black quill complete this costume



BEER

(Right) Never was a frock more frankly and unreservedly "chemise" than this one which is fashioned of black satin and gold embroidery. The straight box-plaited skirt is held in at the waist by a narrow gold-embroidered belt. There seems to be every indication that this will be a fashionable silhouette this spring

(Above) In a moment of severity, the designer made a costume of maroon cloth, straight in line and given to no frivolity of ornament save a bit of opossum fur and a few inoffensive buttons. It is to be noticed that the coat is fairly long, for Paris expects suit coats to be this long or longer this spring

BEHOLD THE NEW SILHOUETTE IN ALL ITS GLORY; THUS HAS PARIS GLORIFIED THE OUTLINES OF THE LOWLY BARREL

(Right) It seems as if the new silhouette was becoming popular; the designers are taking it seriously. One of the most serious ways to take it is in this frock of black gabardine with folds of black satin on sleeves and hem (that alone would date it spring, 1917), and a collar embroidered with soutache



THREE MODELS FROM BERTHE-HERMANCE



MARTIAL ET ARMAND

(Above) Usually, the puffed-out part of the new silhouette is accomplished by gores and darts and other technicalities; but once in a while a genius is born into the world who can accomplish it by draping the skirt. That's what happened to this frock of marine blue and silver gray satin, with silver braid to emphasize the lack of trimming



(Above) Somewhere in France, between the waist-line and the end of the skirt, the newest silhouette suddenly broadens out. It happens higher than usual in this frock of plaited rose satin, over which is hung a tunic of bronze tulle, draped just where it needs it, embroidered with gold, and edged with marron velvet. The sleeves are of pale rose tulle

(Left) You see, if a skirt is cut perfectly straight, it goes in at the hem of its own accord; and then if draperies are piled on it,—well, there is the new silhouette in all its glory. The frock is of marine blue gabardine collared with white Georgette crêpe over an embroidered blue collar



(Above) With Grecian dignity Callot has draped embroidered rose chiffon over flesh-colored satin and edged it with silver and rose braid. The drapery is belted over so slenderly with silver and rose, and at the feet it falls in two small points of trains. By way of a dénouement, the gown is short in front: it is said that many of Callot's evening gowns are slashed at the hem

(Upper left) A lovable gown, one to be worn amid soft lights in pleasant hours: it is of olive green chiffon embroidered in soft rose and gold, over a slip of jade-green crêpe meteor. A slim band of gold lace draws in the chiffon at the ankles, and the chiffon falling from the shoulders has an opening at each side through which one slips one's arms

(Lower left) A wide band of silver lace is used in lieu of a hem on an evening gown of filmy silver tissue brocaded in cool pastel tints. The white satin and net bodice is trimmed with sapphire-jeweled silver braid and is ornamented in front with a cabochon of sapphires. The skirt is draped across the hips, but falls straight with a short train in back

IMPORTED BY KURZMAN
POSED BY THELMA CUDLIFF
FOR GOWNS CALLOT UTILIZES COBWEB-LIKE SILVER
TISSUE; EMBROIDERED CHIFFON TOO, SHE 'FAVORS

PARIS DECLARES THE SEPARATE COAT AND ONE-PIECE DRESS THE SMART COSTUME FOR SPRING; BUT NEW YORK INSISTS THAT NOTHING COULD BE SMARTER THAN THE TAILORED SUIT

(Below) The covert cloth that we had almost forgotten comes to the fore again, here in a motor coat of olive green, lined with brilliant Persian silk. The separate coat, we are informed, is the smartest street costume for spring. Trimming on this model other than stitching, is noticeably absent. The white leghorn hat has a brim wider at the turned-down side than at the back, and faced, like the upper crown, with olive green satin; the only other trimming is a small grosgrain ribbon bow



SINCE SPORTS SUITS ARE TO BE WORN EVERY HOUR OF THE SUMMER DAY, THEY VOTE TO ACHIEVE VARIETY BY SOMETIMES HAVING THE SKIRT AND COAT OF CONTRASTING COLORS

(Below) Even if Paris does announce imperially that "separate coats with one-piece dresses will be smarter than suits," the American woman will insist on at least one suit, for she is quite sure she looks even smarter in that than in a long coat. Here, to prove it, is a suit of blue gabardine, long-waisted, fitted above and flaring below its obvious belt, and trimmed with a lacquered braid. A hat of navy blue milan is draped with gray Georgette crêpe and stabbed with navy blue quills



The sports suit is being done this year; in fact, together with the evening gown, it practically rules the wardrobe. Like many of the season's smartest sports suits, this suit of yo-san silk has a coat and skirt that are contrasted in color; the coat, with its normal waist-line and the favored tied belt, is of deep rose color, lined with white satin and piped with oyster white braid; the skirt is oyster white yo-san. Of no particular period or style, this suit has a boyish naïveté all its own. The hat of rose yo-san is trimmed with rose and white yo-san, which covers the brim, and one button, which is on the crown

MODELS FROM GIDDING



THE HEIGHT of the NEW YORK SEASON and FASHION



There is a new, new way of wearing bracelets on the upper arm like this one

SINCE the opening of the season, the débutante has been the most conspicuous figure on the social stage. Every entertainment which has not had as its raison d'être a wounded soldier, has revolved about one or several of these pretty social novices. There have been countless luncheons at Sherry's and an endless succession of dinners and dances at the Ritz, theatre parties without number, and so many private affairs that it has been impossible to keep track of them. Only for that brief period beginning a week before Christmas and ending on New Year's day was the débutante called upon to share her honors, and then not with her elders, but with her "youngsters." During the holiday fortnight, the very young people, ordinarily condemned, according to the most advanced régime, to be neither seen nor heard, emerged from the obscurity of classroom and nursery to take part in a number of hilariously gay parties. Although these parties were held in more or less seclusion, the echoes of juvenile merriment traveled far, and more than one grown-up is known to have strayed from the paths of dignity and to have been discovered surreptitiously blowing balloons and dancing the Paul Jones with as much abandon as the youngest of the young.

A DANCE FOR THE SUPERLATIVELY YOUNG

Among the most interesting of the children's dances was that held at the Club de Vingt on the evening of December twenty-first. The patronesses of this dance included Mrs. Hugh Auchincloss, Mrs. Harry S. Bowen, Mrs. Thomas Chadbourne, Mrs. Fred P. Delafield, Mrs. Arthur W. Francis, Mrs. Bertram Goodhue, Mrs. Louis B. Gawtry, Mrs. J. Prentice Kellogg, Mrs. Garret B. Kip, Mrs. Thomas Lamont, Mrs. J. Rich Steers, Mrs. Andrew V. Stout, Mrs. W. R. K. Taylor, and Mrs. C. A. Van Rensaeller. The dancing began promptly at seven-thirty and lasted until the audaciously late hour of ten, when everybody's automobile with everybody's nurse therein—for nobody was much over eleven—drove up and whisked the guests away to sleep off the effects of this annual dissipation.

Mrs. Walter Rosen's frock buttoned all the way down the center back

The hall of the club, ordinarily the *mise en scène* of so much more sophisticated a play, was a charming sight with groups of gay little figures scattered about it. The black of the boys' somewhat formal clothes provided a pleasing contrast to the soft colorings of the little girls' frocks. Most of these frocks were of chiffon or Georgette crêpe in delicate shades of pink or blue with here and there an all white frock or a creamy lace one, by way of diversity. One girl wore a very charming dress of pale blue Georgette crêpe. Its only trimming consisted of ruffles of the same material, of which there were nine on the skirt; in its extreme simplicity and delicate loveliness of color, this frock represents a most appropriate type of party dress for a little girl. The dress shown at the upper left on page 40, although a trifle more elaborate, was charmingly young in effect. The little underdress was of dull blue silk, and the outer slip of white chiffon was embroidered at the points with tiny baskets of pink and blue flowers.

The little girl who wore this frock, wore also bronze kid slippers; in fact, bronze kid slippers were worn by most of the small girl dancers.

The Holidays Forced the Débutante to Yield the Stage to Her "Youngsters," but There Were Still Dances and Dinners, and Frocks for Débutantes and Their Mothers



Even children wear subdued colors in sports clothes. These granddaughters of Father Knickerbocker skated at Iceland in dark blue sweaters and skirts of even darker blue

Others wore black slippers, and a few more white or pink kid slippers to match the frocks. All the slippers were, of course, low heeled and some of them were tied on with bits of ribbon. The vogue for long gloves has extended even to very youthful circles, and, emulating the example of their mothers many of the little maidens indulged in the formality of gloves. Most of these were long gloves, but in some instances the children followed the quaint European custom of short sleeves and short gloves. Practically all of the little boys wore gloves. Bobbed locks and long curls seem to be about equally smart in juvenile circles; the latter may be drawn to one side and caught above the ear with a shell pin or even bound about with a band of ribbon to match one's frock, but this seems to be the extent of diversity permitted in coiffures.

In addition to dances, the holidays afforded little folks a roller-skating party at the St. Nicholas Rink and an ice-skating party at Iceland. At the latter were sketched the smart little skating costumes shown in the sketch at

the top of this page, in the middle. These were worn by two little girls of about eight and ten years, who did some remarkably graceful fancy skating. Even little children no longer wear very bright sports costumes. One sees a bit of rose or blue, but most children, like their elders, are now wearing tan and dark blue sweaters and skirts. The little skating costumes illustrated consist of skirts of dark blue serge plaited in clusters and opening down the front. The skirts were left unbuttoned at the bottom, and when the little girls skated, the skirts flared wide, allowing entire freedom for the knees. About the waist were belts of the serge with long tasseled ends that fell below the bottom of the skirt. The little slip-on sweaters which accompanied these skirts were also of dark blue, although a shade or two lighter than the skirt, and the dark blue velours cloth hats were banded about with gray squirrel. A tiny dark-haired girl wore the becoming skating hat, pictured at the right of the group in the middle of page 40. It consisted of a black velvet turned-down brim and a top of gold satin embroidered with worsted in dull colorings. About the top was a narrow rim of some close dark fur and five little ermine tails bobbed merrily in back.

The new opera bag is cut in petals, and a silk flower tassel hangs from it

HOLIDAY DANCES

Afternoon dances in the holidays were devoted to boys and girls under seventeen, and on December thirtieth a dance was given at Sherry's for girls not yet out and for college boys. The patronesses of the latter included Mrs. C. Ledyard Blair, Mrs. John Herndon French, Mrs. W. C. Gulliver, Mrs. J. Amory Haskell, Mrs. Alvin W. Krech, Mrs. Hamilton Fish Kean, Mrs. Ernest E. Lorillard, Miss Annabella S. Olyphant, Mrs. Samuel Riker, Jr., and Mrs. Edwin C. Weeks. The success of this particular series of dances was due largely to the efforts of Miss Olyphant, under whose personal direction all of them were held. She it was who planned the delightful features which made these dances unlike other dances and to be compared only with Miss Olyphant's holiday dances of previous seasons. For a number of years Miss Olyphant has interested herself in the vacation dances for very little people, which take place at Christmas and Easter time, and it is rumored that she is planning even more pleasant things for the future.

AND THE DÉBUTANTE GOES ON AND ON

In the meantime, what about the débutante? As a matter of fact, this young person kept right on dancing and dining and wearing her prettiest frocks, oblivious to all else. Very pretty frocks they were too, and at the lower left on page 40 is sketched one of them which was worn by Miss Loraine Allen, one of the most attractive and popular of the young girls who have been brought out this season. Miss Allen, who is the daughter of Mr. George Marshall Allen, has been the guest of honor at a number of dinners and dances, not only in New York but in Philadelphia and

The smartest thing about this oyster white duvetyn and seal suit was its miles of stitching—yes, machine stitching, for that is the coming mode



Underwood and Underwood

Mrs. Oliver Harriman, smart to the last detail of a street costume she wore recently





She wore it at a children's dance, —rose embroidered white chifon over blue silk

Washington. The gown pictured was of turquoise blue silk embroidered in silver and hung over a petaled petticoat of turquoise blue tulle. At the waist and low on the skirt were bunches of pink azaleas. This frock, which took its lines from a recent Callot model, indicates that although straight lines may predominate, the frock which bases its appeal on the delicate fluffiness of tulle is still with us.

At one of the debutante luncheons at Sherry's was seen the interesting suit pictured at the lower right on page 39. It was of oyster white duvetyn trimmed with sealskin about the collar and the bottom of the flaring coat, but still more modishly trimmed by the many rows of oyster white stitching, which inscribed smart lines on coat and skirt. There is an increasing tendency toward the use of stitching of this kind and also of old fashioned quilting, and this will no doubt be among the smartest trimming for spring suits. Also at Sherry's was worn the smart little short-coated suit (sketched at the left on page 40), which has been predicted by a number of the gowns for southern wear. This suit was of soft gray and black plaid material; the coat buttoned down the front with flat black buttons and was trimmed about collar and cuffs with flying squirrel, the lovely soft tone of which was in perfect harmony with the soft gray of the suit. The black velvet hat which was worn with this suit, was smartly nicked at the right side of the front, and trimmed with a black velvet quill, which flared out boldly at the side.

An exceedingly sophisticated debutante were recently a hat which had just successfully completed a perilous journey from Paris. It was black satin, high of crown, and about the edge there was a frill of sheer black lace. It was absolutely without other trimming. The only breaks in the smooth surface of the hat were a few little wrinkles which appeared in the satin about the crown, and this satin was not loose but on the contrary was drawn very close.

A FROCK WITH A NEW LINE

Among the prettiest dance frocks of the season was one worn by Miss Helen Byrne illustrated at the lower right of this page. Like many of the smartest clothes, this frock relies for effect upon simplicity rather than complication of line. It is of white satin caught in at the sides in the new barrel line by bows of wide American beauty velvet ribbon. This velvet appears again under the delicate pearl-trimmed white chifon of the bodice. At one of the pre-holiday entertainments, Miss Byrne, who dances as well as she skates (and that is very well indeed) danced many of the pearls off this pretty frock.



Miss Lorraine Allen proves that the fluffy tulle frock is, happily, still with us

All reports to the contrary there is little diminution of the craze for dancing. Scarcely a fortnight passes but there must be chronicled the opening of some smart new club formed for this purpose. Among the most interesting of the afternoon dances are those held by Miss Bertha Draper King at the Coterie Club, under the patronage of Mrs. Anthony J. Drexel Biddle, Jr., Viscountess J. Henri de Sibour, Mrs. Preston Gibson, Mrs. George J. Gould, and Mrs. Wesley Merritt. These dances are held on Wednesday afternoons and at them one sees

a number of interesting people. Between tangoes and fox trots, tea is served to the dancers, who gather informally about a pleasant open fire in an adjoining room.

ON TO PARADISE

It is a far cry from these exclusive private afternoon dances to the gayer evening dances held at the new "Paradise," under the direction of Miss Margaret Hawkesworth, yet they are all a part of the general fad for this form of amusement. "Paradise," which was designed to amuse Broadway as well as Fifth Avenue, and which does both, opened with a fanfare of trumpets, so to speak, on the evening of December twentieth. Although the elevator was so new that it fell far short of requirements—to be exact about two feet short of requirements—and the dance floor was so fresh that it was sticky beneath the feet of the dancers, and although the paneling of the walls was in many instances a matter of gray lead pencil rather than gay color as originally designed, and there was a general atmosphere of plaster about the entire place, people came. They came nearly a thousand strong, although there was seating room for only a little over two hundred and fifty, and the limits of hospitality could be stretched only to the point of admitting five hundred. The other five hundred regretfully went. Having come, people stayed—and



At Sherry's was verified that rumor about suits with short coats



Extreme youth at Iceland wore this skating hat of worsted-embroidered gold satin, black velvet, and fur

At the newly opened "Paradise," Miss Hawkesworth danced in a jeweled skirt of apricot tulle, concealed beneath a gold cloth coat

stayed—and stayed. It is not on record just how long they did stay, but it was a very long time. A great many different kinds and conditions of people were there, but among them was a goodly number of smart New Yorkers. Among those at the little tables were Mrs. Frederick C. Havemeyer, Mrs. J. Gordon Douglas, and Mrs. E. Roscoe Mathews. Mrs. Douglas and Mrs. Mathews were in pink, and Mrs. Havemeyer wore a blue gown and carried a dull red feather fan by way of contrast. At a center table, Mrs. Angier B. Duke, in a gown of dull red velvet with a silver girdle, entertained a large party of friends. Mr. and Mrs. August Belmont were also there, Mr. Robert Ogden Bacon, Mr. James Breese, and Mrs. Oliver Harriman; Mrs. Jules Bache wore a graceful black gown, paneled at the back with jet. Her pearls were very handsome and she was exceedingly effective in her dignified costume.

The place had been decorated by Josef Urban and Raphael Kirchner, and the result, although incomplete on the opening night, was exceedingly effective. Above the lattice roof, a luminous night sky seemed to be visible. This effect was obtained by a clever arrangement of lights behind some transparent blue stuff. A good deal of black and dark but brilliant blue was employed in the decoration. In some places large decorative panels had been inset in the walls, and in others tiny medallion-like bits of color were inset in wide spaces of the plain blue. The black and dark blue were a foil before which the gay crowd appeared at its gayest.

The costumes of the women, however, were so brilliant that one almost lost sight of the decoration. There was much glitter of metal tissue and a profuse use of brilliant velvets. There were also many very beautiful jewels. There has been a marked tendency this winter to wear with gowns absolutely devoid of ornamentation, rich jewels which are all the more conspicuous because of the lack of trimming on the gowns. This tendency was illustrated by a smart woman at Miss Hawkesworth's dance, who wore the frock of deep red velvet pictured at the upper left on page 39. The gown was wholly without trimming, and its only ornamentation was a wonderful pin consisting of a strand of diamonds with a great pear-shaped pearl pendant at either end. On her right arm were two wonderful bracelets of emeralds and diamonds, each set in a separate link of platinum. These bracelets she wore one on the forearm and one on the upper arm, after a fad of recent adoption.

Kitty Gordon in a gown of black and gold brocade, with a wide Spanish comb set aslant in her high coiffure, sat at a little round table close to the wall and surveyed the dancers through her lorgnon. With her was a very beautiful girl in a white gown of Egyptian type. Two very unusual Egyptian gowns were worn at this dance. One was of a soft white velvet brocade, very slim and straight of line and loosely girdled with a band of brilliant green silk, upon which was inscribed a delicate tracery of gold.

Miss Hawkesworth's gown is sketched in the middle of this page, and was an exceedingly striking affair. It was made with a coat of gold cloth deeply bordered with kolinsky at the bottom, and a band of kolinsky crossed one shoulder. This coat was slashed front and back, and when the wearer danced, her tulle underdress flared out. Later in the evening, she removed the gold coat and one had an opportunity to see in detail this underdress. It was of apricot tulle with very full gores inset all around, and where the gores came together, it was strung with many colored jewels which flashed as she danced. Underneath this slip were numberless petticoats in shades of cerise, coral, and gold. The slippers were of apricot satin, and in the close coiffure were posed two tall wisps of paradise feather in burnt orange.

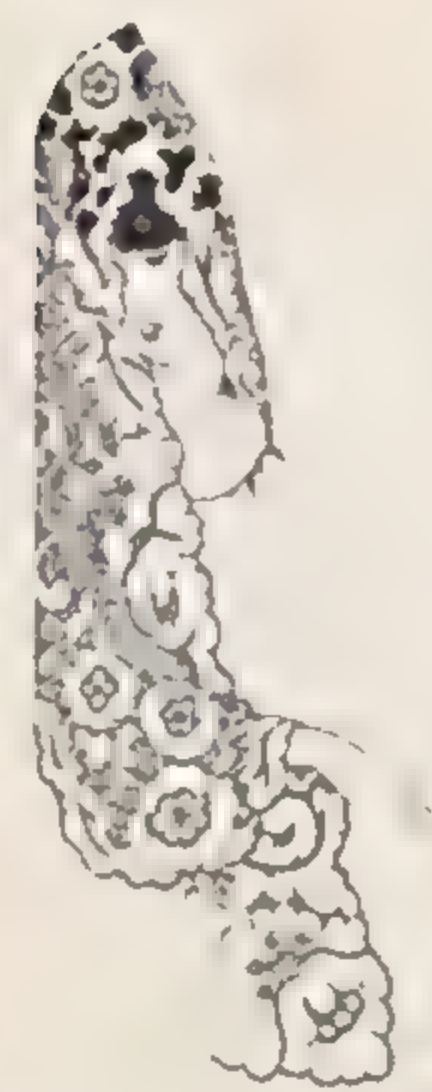
SUNDAY NIGHTS

The series of "Sunday nights" which are being held by the French-American Association for Musical Art under the patronage of the Ministère des Beaux-Arts have been very successful. A number of celebrated artists are making their first American appearance at these evenings. Among those who entertained a short time ago were Marquis de Polignac, Mrs. Herman Oelrichs, Mr. and Mrs. Otto Kahn, Mrs. Lawrence Butler, Miss Marie De Barril, Mr. and Mrs. James L. Breese, Mr. and Mrs. James Byrne, and Mrs. C. B. Alexander.

Miss Marjorie Curtis wore a black net costume trimmed in peacock tone and carried a large peacock blue fan. Mrs. Benjamin Guinness wore an unusual head-dress of golden brown tulle wound about her hair and with this a soft scarf of tulle in the same shade.



Miss Helen Byrne's frock was caught up in the newly launched barrel silhouette with bows



Everybody's doing it,—replacing tulle with a scarf of Spanish lace of black or white



One of the nicest things our suits do for us this spring is to show us where our waist-lines really are. This suit of tan tricot serge definitely marks its normal waist-line by box plaits leading up to it and a cording going around it. There is a straight skirt—just two yards—and loose over the hips. Cording outlines the hem of coat and skirt, and this inverted hem is the only trimming the suit allows itself, for this is to be a trimmingsless season for suits, it has heard. Again we have the muffling collar, here of blue satin, corded with the serge

SUITS FROM STEIN AND BLAINE

REJOICING IN A LARGE MUFFLING COLLAR, A STRAIGHT SKIRT, AND THEIR SMART LACK OF TRIMMING, THESE SPRING SUITS OFFER JACKETS IN THREE LENGTHS WHICH NEW YORK WILL DOUBTLESS PREFER TO THE VERY LONG SUIT COATS SPONSORED BY PARIS

Those muffling collars of the winter mode appear with an inconsistent charm on our spring coats. If the lady should face us, we should see that the skirt of her chartreuse velours suit is very like the peg-top skirt of three winters ago, wider at the hips than anywhere else. And this is the shadow that many of our spring suits cast before them. Embroidery, which runs rampant over gowns and blouses, must simplify itself to a plain stitchery for suits, and if it is not quite the only trimming they know, it is certainly the most fashionable

After the shock of having our skirts narrower and tighter at the hem, we are prepared for almost anything. The very next disturbance is a fairly full skirt hung over an underskirt really narrow around the ankles. This suit of peacock-blue wool diagonal cloth has tiers of the material, which deceitfully resemble tucks, both around the bottom of the skirt and of the coat, and a vest of white linen with a collar too large to be slighted, for folds of self material and vests are two of the few sorts of elaboration allowed our suits this spring

THE ADVANCE GUARD of PARIS HATS

At Any Cost, Hats Must Be Decorative,
No Matter What Shape Their Decorativeness
May Take or of What Materials It May Be



LEWIS

Some new turbans have a way of starting quietly, and then of branching out just when one thinks they're all over. This is one of dahlia red satin and dahlia red straw and wings

ON the same winds of spring that herald the spring fashions, hats whirl by like flocks of summer birds. All the shapes of spring are astir, fluttering for a moment and then disappearing on a stiff westward breeze, bound for the States. For where do all good hats go now but to America?

The migrating flocks rise from their nests, as it were, and soar for a brief moment supported by their own wings. Then, caught in a resistless upper current they are borne swiftly westward and we see them no more; but even a glimpse is sufficient to give one an idea of spring head-gear.

One of the newest hats is trimmed with grass.

The shape itself, created by Lucie Hamar, who always creates the right thing, is a *cloche*. It is large and square-crowned, and the brim droops only slightly. Corbeau blue satin covers the top of the hat, and the under side of the brim is of bronze straw,—a rusty shade, warm enough to cast a becoming glow over the face. The blue satin crown is garlanded with plummy grass of green-bronze and rusty tints, delicate and effective on the dark satin. It is sketched at the lower right, on the next page.

THOUGHTS OF SUMMER

Delightful is the summer hat of *toile de Jouy* created by Mme. Hamar, which is sketched at the lower left on the next page. The white ground is thickly strewn with tiny clusters of dull blue roses and leaves, and the hat is banded and bound all about with blue satin ribbon lined with yellow muslin, which shows a bit on each side of the blue. The brim and the top of the crown are corded. Mme. Hamar trims some of the prettiest of her straw hats with fur. A broad hat of black straw, the brim of which is rolled back flatly on the left side in front, is banded with *mongolie*, a long kinky white fur which lies flat on the brim, like a white fringe. An-

other hat, a small round one, this time, is covered with white serge and studded with small flowers of white soutache.

Very smart is a Maria Guy hat of grège satin, with a soft draped crown knotted low in front. The brim, which is rather wide, is of grège crêpe, fluted and stiffened in some manner of which Maria Guy alone holds the secret. Broad brims, moderately high crowns, and charming roses tucked away here and there on wavering tulle-veiled brims of crin or some thin straw,—these are the hats one sees in the salons of Maria Guy.

A great change has come about in the buying of hats. It is the new idea to choose a hat solely on account of its decorative effect. The hat may be of paper, of cotton, or of tin, but so long as it is decorative, its purpose is achieved. Summer hats of simple green muslin with no trimming save two great embroidered spots of black or of some contrasting color are most effective with certain summer frocks. Such a hat, for instance, goes well with a garden-party frock of black tulle or mousseline.

Shapes are covered with striking plaid and colored striped material in the same way. From the brim of a soft sports hat of beige tissue dangle two bright green woolen balls which are



HENRIETTE DUPUY

Highly original things are this hat and girdle of dark blue *Georgette crêpe* with an applied design of—well, yes, it does look startlingly like confetti, but it really is of tiny discs cut from gay-hued cotton fabric

attached to an encircling band of knitted black yarn, a very gay combination indeed.

EXTERIOR DECORATION

It matters not what the material, the hat must be decorative at any cost—and the cost is something indeed to be reckoned with. There is a garden hat of Turkey red muslin—though no one calls it "Turkey" red nowadays—which owes its smartness, probably, to the fact that it is absolutely untrimmed. With this is worn a gardening apron of the same stuff with huge outstanding pockets. The gardening basket is of black lacquered reeds, and the gardening scissors, of the ordinary variety, have their handles neatly covered with red muslin. Even when one walks in gardens, one must be decorative. Green as summer grass is another gardening apron, with coin-spots of glowing red. Red is the painted basket, and red is the under side of the black



HENRIETTE DUPUY

Once upon a time, some one happened to remark that mystery was the chief charm of woman, and the milliners immediately seized upon the idea. Think of what lies beneath a hat like this—and lies and lies and lies



HENRIETTE DUPUY

One must be decorative while gardening, and it's done in a hat and apron of blue-embroidered red material, like the red part of the French flag. The three models on this page from Dupuy were sketched in Paris and imported by Kurzman



LEWIS

"Backward, turn backward, oh, brims in thy flight," command the designers of some of the smartest spring hats. This one of black satin, with the top of its brim of black straw, is for that period between seasons



JEANNE DUC



MARIA GUY



CARLIER

(Above) when the spring hats decide to be large, they go the very limit. The wisdom of their course is proved by this one all of old-blue straw, with an amazing feather ornament of its own color

(Above) One's spring hat must be decorative, no matter what may happen. This one has a brim of dull blue straw and a crown embroidered to look like tapestry, in a veritable riot of bright colors



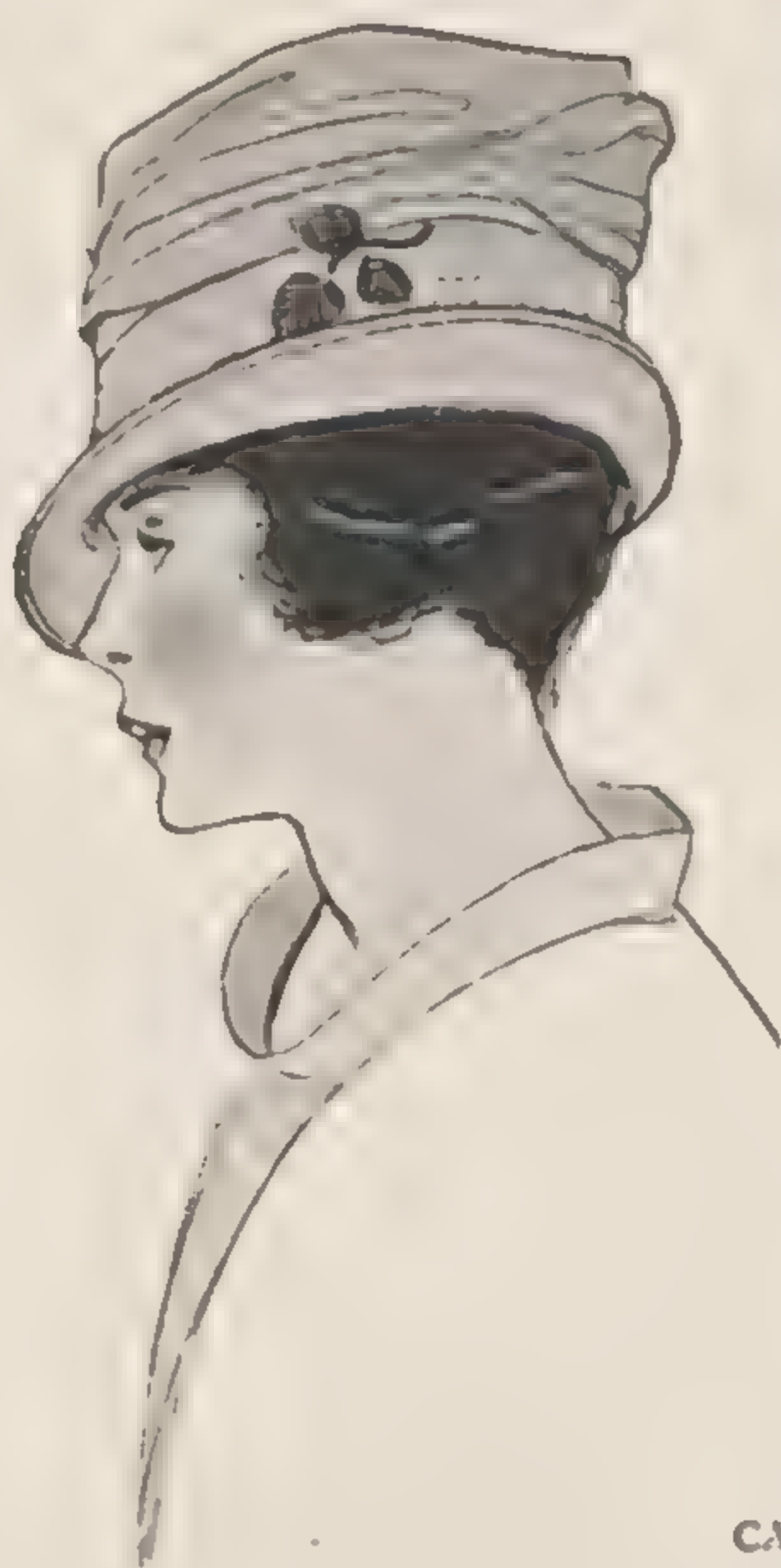
JEANNE DUC



JEANNE DUC

(Above) Yes, indeed, there are small hats—as small as one could possibly desire. One is of rose straw, brimmed with black satin and trimmed with a straw flower with a yellow and black center

(Above) No wonder Parisiennes are devoted to sports when sports hats like this are the results of their devotion. The so-called brim is of red cotton cloth, and the crown is of red cotton embroidery. There is a charmingly untrue-to-nature blue rose to trim it



CARLIER

(Above) It's a fortunate woman who is at her best in up-turned brim; she is going to get along well, this spring. She may enjoy this hat with a blue straw brim and a top of white tulle, embroidered in black and beige cord. A bronze leather rose trims it



LUCIE HAMAR

(Above) There are all shades and conditions of beige, this spring. This time, the crêpe and straw of a small and inoffensive hat are both beige. The flowers on the sides are of wool embroidery; those on this side are blue, and those we can't see are Bordeaux

straw hat. Black gardening gloves are worn with this apron, and low-heeled, black, buckled shoes. Frocked like this, the lady looks like part of her own garden.

Beach attire shows the same decorative idea. Last season beach bonnets were made of *toile de Jouy*. This year they will also be of plain bright-colored muslins with other colors added in a decorative way. Beach cloaks of vivid colors will make gay any sombre stretch of sand, and beach bags and umbrellas of picturesque shape will add more color to an already colorful scene. Yet there was a time within the memory of some of the youngest of us when a simple bathing suit was considered correct beach attire, and when old gloves and last year's hat were good enough for any garden.



LUCIE HAMAR

A pleasant thing that will happen this summer is this hat of white *toile de Jouy*, dotted with blue flowers. The blue ribbon is lined with mustard-colored muslin, and though the crown may be crushed, like truth it will rise

A new variety of cloche, large and square of crown, is of corbeau blue satin faced with copper-colored straw. The trimming is of bronze-green grasses; the whole proves there is something new under the sun

JUST THINK WHAT THE WILD
WAVES AT PALM BEACH WILL SAY
ABOUT THESE BATHING SUITS

DESIGNS BY IRMA CAMPBELL

They may have told you in your gullible youth that it is the attraction of the moon that causes tides. It isn't, at all; it's the attraction of things like this. The suit is of taupe satin, lined with cherry red satin, belted with cherry red satin, and ended by cherry red satin trousers. There are details of cherry red embroidery and buttons, and a taupe rubber cap with a bunch of red rubber cherries

(Below) No wonder so many men have a longing to go to sea; things like this are always happening there. This suit is of navy blue wool jersey, trimmed with rows of white soutache braid held down with round ivory buttons, and the same trimming happens to the wool jersey trousers. The collar and belt are of white wool jersey, and the cap is of blue and white striped rubber, draped into a turban



No, gentle reader, it is not the costume that the chorus of Red Cross nurses will wear in the merry battlefield scene of a new musical comedy. It is a perfectly good bathing-suit of gray satin, with bands of white satin lined with red. The nurse's head-dress is of white satin, and so is the collar, which is more than just becoming; it is an extremely efficient protection against sunburn, that enemy of evening dress

Water, water everywhere, but not a drop to shrink,—for this bathing-suit is no shrinking little affair. It is of black satin, but the point of the thing lies in its trimmings of white oilcloth. The collar, the belt, and the hat are all of white oilcloth, and bands of it edge the tunic and trousers,—have you noticed how many of our best suits are stopping just short of trousers, this season? It is unquestionably being done





Gone are the days when a highly estimable young man, introduced with due pomp and ceremony by some trusted friend of the family, bowed low and "solicited the honor of a polka." The polka was a chaste dance for young girls; the waltz—an expurgated edition of the waltz at that—could only be indulged in by married women

THE DECLINE and FALL of the DANCE

FROM the Dowager Marchioness de Semblançay to the Baroness de Fau-trage:

Paris,

July 15th, 1914.

Here I am in Paris, my dear, and what a fuss there has been about it! But when one reaches my age and has not set foot in Paris for some thirty years, you will admit that one has a right to be a little flustered. I have been here nearly five days, and I would have written you sooner were it not for my dear niece's wedding, to celebrate which I decided recently to leave my Brittany estate, and which, as you may suppose, absorbed me beyond belief. The presentations, the dinners, the ball, the betrothal night, I had to take them all at a single draught, smile at a thousand people, pretend to recognize a hundred little Madames, whom, it seems, I had seen enter the world, and who are now each provided with half a dozen of offspring. In short, I tell you, I haven't had time to breathe, and I continue to rub my eyes like a person before whom are passed, without ceasing, endless pictures each more strange and ridiculous than the other.

Ah, my dear friend, where am I? Where are we? Why, one can find in the Paris of to-day hardly a trace of the capital of our childhood. There is such a racket, such a dust, such an unimaginable come and go, not to mention the ridiculous buildings which, at every crossing, have so unsuccessfully taken the place of the old *Hôtels* where we were born and brought up. Because of my white hair and my position as dowager, I have hardly been outside of the rue St. Dominique. Nevertheless people have been very kind; many have come to see me, and I have again picked up some of the threads of my acquaintance with friends of all ages. I must confess to you that the youngest among my visitors seem to me to be somewhat changed. I have been invited to very fine dinners. But even there, the general attitude of society gave me a surprise. For,

Dancing Once Meant a Chaste Polka,
but Now — Oh, Terpsichore, What
Follies Are Committed in Thy Name!

By ROGER BOUTET de MONVEL

will you believe it? at sixty-six years, I, I who am telling you this, went to the ball,—I mean the ball which precedes the wedding ceremony. And—herein is the blow—if I tell you that the balls of the year of grace 1914 are the most unexpected, the most unheard of, the most surprising things in the world, I swear that, no matter how improbable it seems, you must believe me.

Perhaps you think that people are still dancing the quadrille, the lancers, the mazurka. Not at all, my dear, not at all. Why, they hardly dance the waltz any more, and when they do, it is such a waltz,—a succession of slides, pirouettes, and somersaults which, for my part, I could not understand. Thank Heaven, in our part of the world, at least since the Holy Father has interfered, they have definitely proscribed that ridiculous species of jig known as the "tango"; but alas, they have quickly replaced it by steps no less extravagant. They are called "*trot du dindon*," "*trot du renard*," "*danse de l'ours*," and I don't know what else, all dressed up with English, Spanish, and Portuguese names, you may be sure. As to describing to you what they are, these rigadoons, I might as well give it up on the spot.

But what most astonished, not to say astounded me, were the strange manners of the dancers themselves. You remember the time when, on making our débuts, our mothers allowed us the polka and forbade us the waltz? The polka was a chaste dance for young girls; the waltz, already a bit diluted, was the sole right of married women. Good gracious, what would my grand-nieces say if by chance one saw fit to forbid them the "*pas du renard*" or the turkey-trot! You remember, also, my dear, the ceremonial necessary to the introduction and choice of a partner? Our mothers were not the sort of women to be satisfied with any one who came along. They saw to it that they themselves met the newcomers. Having pled in advance the cause of her protégé, an eminently respectable lady would bring him up in great pomp. Said protégé bowed very low and "solicited the honor of a polka." Then, granting his request, one executed a discreet little curtesy and took his arm. One danced the correct number of turns, holding him at a proper distance, in the most edifying of silences. At the end of that number, one executed another



And they do say that some women—women one knows, too,—do not hesitate to appear in the company of escorts whose profession is that of dancing before anomalous audiences



One hears strange tales from one's over-modern grandnephew trained at Oxford,—that the hostess must empty her salons, when she gives a ball. Otherwise, the dancers would break the furniture to bits

curtesy, one's partner another bow, and one returned to the chair near which was to be seen one's ever faithful chaperon. That was the way it was done among well-brought up young people.

I must say that young people have changed for the worse; I had great difficulty in finding a trace of good breeding among them. It is by good luck that my nieces know at all with whom they are dancing; one hardly takes the trouble to introduce the men. As to the mothers, aunts, and older cousins, they have fallen into the most shocking discredit. Young men and girls dance together as long as they choose, then walk together hither and yon through the salons, or sit talking in sequestered spots. I can't describe the manner in which gentlemen hold the ladies whom they invite to perform with them one of these jigs à la mode; the effect is so singular that it does not bear description. Formerly, it seems to me, the dance was designed to reveal the graces and talents of the man or woman of the world. There was not only the dance, there was all that went before it and came after it. To dance the quadrille, one had to know how to walk and walk well, to incline gallantly, to show proof at once of ease and of dignity. Of course, it wasn't the minuet, but it was like a last vestige of it.

Nowadays, there is neither form nor shadow of ceremony. The dance is a diversion—a sportive diversion, they call it—and tends toward violent exercise. They told me that the men wouldn't budge from the doors, obstinately standing there with their hands in their pockets, staring at the ladies from afar. I must say, I did not find it so, for the other evening they all danced like madmen, displaying enough vigor and endurance for a fencing match or a game of handball. I assure you, this little world of society ought to make up its mind to take its dancing in the open air as the villagers do. One could have violins under the trees, a bagpipe, and the like; the pastime would be all the more healthful.

I confided my idea to a grandnephew of mine who has just returned after finishing his studies at Oxford—this fancied need of going to Oxford! However, we won't discuss it. He told me that in England, when one gives a ball, the hostess, as a matter of course, empties her salons of furniture—doesn't leave a stick of furniture against the walls, you understand,—for fear that the guests will tear it to bits; and that generally, in the whirlwind of the dance, one or two couples fall flat, four paws in air—an event of no im-

portance, it appears. And this is the place to which our youth go for social example.

But I forget myself, in chattering, and my letter will never be finished. Give me news of what is happening to you, my dear, and believe me your faithful and devoted servant,
TREMEUR-SEMBLANÇAY.

The Baroness de Fautrage to the Dowager Marchioness de Semblançay:

Château des Andelys, near Toulouse,
July 22nd, 1914.

I received your letter, my dear, and I thank you for the details you gave me of your existence in Paris. For my part, I can not understand the unceremonious attitude of the younger generation. Gracious, is it possible that customs have degenerated to such a point that even in the bosom of our old Faubourg they are neglecting the proprieties and respectable traditions?

I confess that I am crestfallen. But without doubt we are wrong, you and I, to be astonished. You tell me that one of your grandnephews, on returning from England, told you of the odd way they dance in that country. Know then that a cousin of mine who is just back from New York—you must admit that he was pos-



Dreadful tales have drifted across the sea from New York. One hears—and on good authority—that there they dance from morning till night, all the days of the week, and, what is more, between courses at meals, with an ardor bordering on frenzy

sessed of a devil to go to New York—has sworn to me that there people dance from morning till night, all the days of the week, and what is more, at meal times, between courses, with an ardor bordering on frenzy. Gracious me, my friend, in what an age we are living; what will our children and grandchildren not invent next.

In closing, I must tell you that my good friend, the Abbé, has just left, very red and very much heated, his newspaper in his hand, after predicting that we shall have war within a week.

I told him he didn't know what he was talking about and that his ideas were those of an old fool.

Good-bye, my dear friend; believe me most affectionately yours,

MORTAGNE-FAUTRAGE.



It is thus that the Dowager Marchioness de Semblançay portrays her impression of one of the quieter moments in a modern dance

The Dowager Marchioness de Semblançay to the Baroness de Fautrage:

Paris

July 27, 1914.

Thank you, my dear, for your little note. Alas, what you tell me of the customs of America are not peculiar to that country. I have heard some beautiful scandal since my last letter. It

appears that even here in Paris, certain women of the world, not content with dancing at home in the manner I have described, go to gambol in public places. I have been told of I don't know what unmentionable restaurants where women, whose families are the kind we know, do not hesitate to appear in the company of escorts whose profession is precisely that of amusing an anomalous audience. They scramble for these men, they shower them with gold, they almost receive them in their salons. In brief, it is a shameful state of affairs; it is anarchy, a total overthrow of good form and convention.

I beg you, dear friend, believe me yours devotedly,

TREMEUR-SEMBLANÇAY.

P. S.—Here, as in the provinces, they talk much of war. But I don't believe a word of it and I beg people not to bother my head with nonsensical stories. Some silly people really seem to enjoy themselves only when they are spreading ridiculous gossip; but you and I, my dear, are far too experienced to take seriously any such foolishness, and your remarks to the Abbé showed sound common sense.



The marchioness commits to paper the horrors of the modern dance for the benefit of her friend, the baroness





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Photograph by E. O. Hoppe

(Above) Among the Englishwomen who are in France with the Red Cross, is Miss Joan Campbell, the daughter of Lord George Campbell and the niece of the Duke of Argyle. Her only brother was killed in action in Mesopotamia

(Above) It is not often that to one person are given both the will and the ability to do what Mrs. William K. Vanderbilt has done for the wounded soldiers of France. This is Mrs. Vanderbilt in conversation with a convalescent soldier, in the courtyard of the hospital which she established at Neuilly, on the French frontier, soon after the war broke out. Her work abroad ranks with her work in American tenements and children's courts

(Above, right) "Somewhere in France" is a far cry when not even one's own father is allowed to know where that "somewhere" is. Miss Maude Kahn, daughter of Mr. Otto H. Kahn, last year a debutante, is now a French Red Cross nurse. Miss Marianne McKeever, daughter of Mr. Isaac Chauncey McKeever, is with her

(Right) Miss Elsie de Wolfe served a nurse's apprenticeship in France last summer, under Dr. Barthe de Santfort. Dr. Santfort is the discoverer of ambrine, a paraffin preparation used to cover burns; under this treatment the natural healing is rapid and sure



© 1916 Mr. and Mrs. Braden

SOME ENGLISH AND AMERICAN WOMEN WHO HAVE BEEN DOING THEIR SHARE IN FRANCE TO MAKE WAR UPON WAR



© A. A. McEvay

All lovers of nonsense verse should view little Virginia Graham, daughter of Captain Harry J. C. Graham, with the eyes of interest. "Ruthless Rhymes for Heartless Homes," "Misrepresentative Man," and "The Baby's Baedeker" have won Captain Graham international popularity. The photograph is from a painting by Ambrose A. McEvay, one of the most brilliant of the modern men in English art



Lady Decies, formerly Miss Vivien Gould, with her three children. The eldest, the Honorable Eileen de la Poer Beresford, is on the left, the baby is the Honorable Arthur George Marcus Douglas de la Poer Beresford, and on the right stands the second daughter, the Honorable Moya



© Swaine



© Messrs. Thomson, The Grosvenor Studios

The interest Mrs. Asquith, wife of the former Prime Minister of England has always held, is now shared by her small son, Anthony. It is said that Master Anthony is growing to be a delightful boy, and a great favorite of the Queen. Mrs. Asquith played the rôle of the Prime Minister's wife in such a vivid and individual way, her interests have been so keen and so varied, and her personality so far-reaching, that her official drawing-room in Downing Street is a veritable "salon," the only one since the time of Lady Blessington

(Left) Since 1874, the year of her marriage to Lord Churchill and her entrance to English court society, Lady Randolph Churchill has been what she is to-day, a most charming, brilliant, and interesting figure. With her is her little grandson, son of the Right Honorable Winston Churchill

ENGLISH CHILDREN WHO ARE ALREADY STEALING
SOME OF OUR INTEREST IN THEIR PARENTS

A S S E E N b y H I M

HERE are skies as vividly blue as those of Italy, reflected in sapphire water, while mocking birds are trilling love carols, in dark-leaved orange groves just bursting into sweet scented blossom. It is a semi-tropical scene, but the environment lacks the *mise en scène* of palms and bananas, chattering monkeys, and screeching paraquets. I have not advanced far on my pilgrimage and I am yet somewhere in the United States, way below the mythical Mason and Dixon line, and not so many miles from the fabled fountain of Ponce de Leon. As I come from the north, it is quite correct to wear linens and a Panama and to play the millionaire and bestow largesse upon dancing piccaninnies who clamor for coin. I am bound west, and I am sure I shall see Coronado and Santa Barbara and the coast, before I turn for spring.

ON WHICH CAN WE SPEND MOST?

House-boat or private car? For the South Atlantic coast, it has long been a matter of debate whether it would not be better to put the yacht in commission and do the whole thing that way. To tell the truth, it is apt to be uncomfortable around Cape Hatteras, and the inside route is tedious. Also anywhere in the open Gulf, with the Gulf Stream and the possibility of tornadoes and hurricanes and the rest of it, life is not too pleasant. I prefer to go south by rail; I would like to make the entire trip in motor, but that is impossible. Say what you please, there are long stretches of bad roads, and the comfortable inns below Washington are few and far between. We have all read "We Discover the Old Dominion," by the Hales. I confess the discomforts of Virginian hotels are a bit overdrawn, but there is much truth in it. Nevertheless there is no place abroad where one can have the comforts and luxuries that are obtainable at two famous Virginia spas, each with its own special atmosphere and entourage.

It is difficult to say which is the more expensive (and we have to go in for money these days), the private car or the yacht, and the house-boat is a combination of both. On any of them, we must have a certain number of servants, and we must have a good cook; on a yacht, we must have, in addition, officers and crew, and a house-boat, too, demands these offi-

We Meditate on the Delightful Expensiveness of Present-day House-boats and the Delightful Sentimentality of Old-time St. Valentine's Days

cial though in a lesser number, naturally. Fifty thousand dollars is not an exaggerated estimate for the season's commission of a yacht, including the entertaining. Just now ocean craft are not plentiful, and there are not many places to cruise unless we are enthusiasts over exploration and would try South America. So we are disposing of our big yachts and having others built for us which, in a case of emergency, might be accepted by the government. If we were not so patriotic, we could sell them at a fair profit in case of war. These new motor boats are faster, more compact, less clumsy than those we used to build for our pleasure. They can be run with less men and are more suited to our waters.

IRONIES OF TURTLE SOUP

Here in the southland, one can compose a fairly well-rounded luncheon, even without the traditional fried chicken and sweet potatoes which unsophisticated tourists really believe is the accustomed food of the natives. The fish and soup are a problem, however. Here the waters give us monster fishes, and we have to send to New York for our oysters and our lobsters and even our terrapin. One can not live on orange blossoms, and we are beyond the gumbo and creole cuisine line. However, we are not at a loss for we have begun to appreciate the tinned things of the right kind, and our soups are sent us thus; what we do not use in the original form, we use to help (this is what my cook says) in the stocks and sauces. I can even remember the times when we admitted only petits pois, Lubeck asparagus, and tomatoes (the latter absolutely for flavoring and cooking), and here in the land where we are supposed to hear the voice of the turtle—I suppose the amphibious kind warble as well as the doves—our green and mock turtle soup all comes from the north. But everything is paradox.

The orange blossoms and the blue skies and the birds, singing their "Voice that Breathed o'er Eden," bring us to Saint Valentine.

What are you going to do for Her, supposing that there is such a "not impossible she" in your life? It is not to-day a matter of lace paper and doggerel, but of something really worth while. In fact, St. Valentine's Day is one of our little Christmases, and will be succeeded by another Easter. Indeed there are few enough

days to keep us in mind of romance and mystery. If our fair damosels keep romance, their contemporary young men must, too.

THE GOOD ST. VALENTINE

Who has a collection of old valentines? How they have changed since the days,—well of Uncle George, who used to carry them around himself, ring the door-bell at the home of his Dulcineas (there were several of them, but remember he was in knickerbockers and they in pinafores), and, after the precious token was pushed under the door or laid upon the door-step, run for his life. There was the adventure of it! There was nothing in sending a valentine by mail. It had all the dulness of safety; the day of thrills was when Maria, Eliza Ann, and Sabrina—dear old-time names—glued their faces to the nursery window and discreetly hid behind the curtains while they watched Jonathan pussy-footing up the street. There he was on the door-step, up the stoop. Papa or the butler, worn out by these assaults on the door-bell, might be lying in ambush,—oh, the great adventure!

There were valentines for a penny, there were valentines for five or ten pennies, and more than that, there were others in cardboard boxes with a wealth of paper lace. The older girls, too, were not averse to valentines. Later, the day was celebrated by sending bonbons, and now, for those who observe it, it is a day for gifts, for dances for young people, and for dinners, and finally, of all things, for dog shows.

One of Uncle George's nephews has just come a cropper from being pitched out of a toy motor run by a real engine and real gasoline, going at a clip of twenty miles an hour; these are the present diversions of our babes. They could not leave a valentine, even if they could find the old kind in a shop, at an apartment house or a hotel or a stately Fifth Avenue residence, ring the bell, and run away.

(Continued on page 100)

THE PIRATICAL SWEEP OF PIRATE BRIDGE

SOMEWHERE, back in that part of the world's history which is usually referred to as "antiquity," when playing cards were made with a stencil plate and their use was restricted to those people who had been properly introduced at court, some ingenious person evolved the game of swabbers, which was played with forty-eight cards.

Tradition tells us that some years later the Evil One added the deuce of spades to the pack, and put the three other twos with it to conceal his villainy. It was then that one of the greatest breeders of anger and broken friendships that the world has known was born, and in the year of grace 1674 was christened whist by the priest of the card-playing world of that day, Richard Cotton.

THE FIRST GREAT REFORMER

In spite of all efforts to eliminate the defects that led to such eternal bickerings between partners, this disturber of domestic peace reached its climax under the name of duplicate, when it suddenly gave way to the first great reformer, bridge, which was introduced to America by H. I. Barbey, in 1893, as a cure for the fundamental defect of whist, which was that the turned trump did not always suit the dealer's

As Bridge Calmed the Conflicts of Whist, and Auction Reformed Bridge, So Does Pirate Bridge Drop a Mantle of Peace on the Contentions of Auction

hand. In bridge he could make the trump to suit himself. If his opponents did not think it a wise selection they could double. They had just as good a chance to go game as the dealer, in any case.

Then, out of the silence and meditation of a hill station in India came an Englishman with the brilliant suggestion that every one at the table should have something to say about that trump, and that those who had not the nerve to risk something for the privilege should

have no chance to win the game. As a result of that suggestion we got auction, the second great reformer. In 1916 another traveler from India, Aleister Crowley, went a step further and demanded the right of each player at the table not only to name the trump, but to pick the partner best fitted to play it, and the third great reformer takes the center of the stage, under the name of Pirate Bridge.

THE THIRD REFORM IS THE NEW GAME

A brief description of the new game, which is upsetting all the card clubs in New York, will enable one to see at once how completely it covers (with the mantle of peace) all the jarring elements of auction, without changing in any great degree any of the fundamental principles of play which the devotees of the older game have been at such pains to learn. Seats, cards, and the first deal are cut for as at auction.

(Continued on page 98)

THE OFFICIAL LAWS of PIRATE BRIDGE.

By R. F. FOSTER

Copies of this thirty-six-page pamphlet containing a full code of the official laws of Pirate Bridge, and a complete description of the method of play, bidding, acceptance, scoring, and settling, may be purchased from the Fogue Publishing Co., 443 Fourth Avenue, New York City, for the sum of 25 cents each, or five copies for \$1. No charge for mailing.



Photograph by Arnold Genthe

MRS. ANTHONY J. DREXEL BIDDLE, JUNIOR

Mrs. Biddle was Miss Mary Duke, daughter of Mr. Benjamin N. Duke. She is the sister-in-law of Mrs. Angier B. Duke. Mr. Biddle is the son of Mr. Anthony J. Drexel Biddle, of Philadelphia, and the great-grandson of the late Anthony J. Drexel. Mrs. Biddle devotes much of her time to the study of music, for she has a charming voice; a short time ago she sang at a benefit concert at the Bellevue-Stratford in Philadelphia. Later in the season Mr. and Mrs. Biddle will go to Palm Beach, according to their custom.

• ONCE A PRESIDENT, EVER AN EX - PRESIDENT

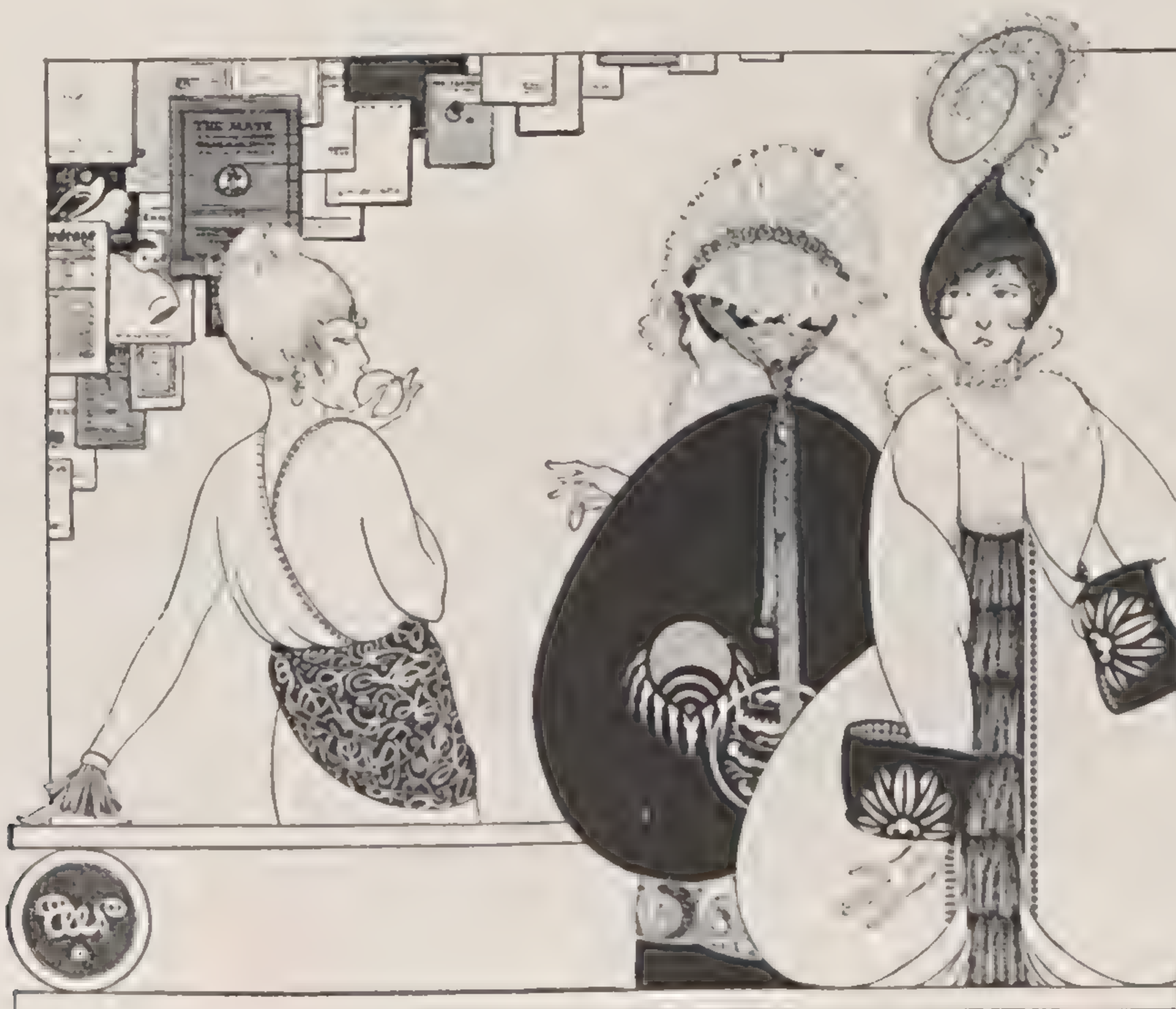
We Simple Americans Bow Yet before Our
 "Four Years King," and after Dethroning
 Him Bestow upon Him the Purple of Society

BY the recent decision of the American people, Woodrow Wilson will not join after the fourth of March the small but distinguished company constituted by Theodore Roosevelt and William Howard Taft. The old question, "What shall we do with our ex-presidents?" which used to trouble some folk, seems to be pretty well disposed of by those gentlemen themselves, who manage to keep busy without any shocking sacrifice of dignity. Since no man ever serves more than twice as president and some serve but once, it might be supposed that ex-presidents would at all times be sufficiently numerous to present a real problem. As a matter of fact, most of the time for the past fifty years there have been but two living ex-presidents, and part of the time there was but one. For a while after the death of Hayes and the retirement of Harrison, the only living ex-president besides the latter was his successor in office, Grover Cleveland. In the earlier days of the government, John Adams, Jefferson, Madison, and Monroe were all living in retirement, and for a few months after Buchanan retired there were, for the first and only time, five living ex-presidents. Grant at his retirement in 1877 held that eminence alone, and was generally recognized as the most distinguished private citizen of the United States.

WE are an amusingly inconsistent people, fiercely democratic, professing a savage hatred of titles, rank, and privilege, strongly and proudly asserting the individual sovereignty of the humblest American voter, yet we place at the head of the government one man, and clothe him with powers above those of any earthly sovereign, a man who is officially treated by foreign rulers as if he were in very name and fact a king, a man who, if he go abroad upon his retirement, is received everywhere with royal honors. Furthermore, we are inconsistent enough to be pleased at these foreign tokens of distinction. Even Walt Whitman, sincere democrat, and hater of all that is undemocratic, rejoiced that General Grant, as ex-president, "walked with kings with even pace the round world's promenade." One may feel in the noble movement of this line the effect upon Whitman's imagination of the royal honors paid to Grant in Europe.

MEMORIES of the White House cling about every man who has ever been its official occupant, and in retirement he holds a peculiar place. Kings merely reign; the President of the United States really rules, and the shadow of the power he once wielded always accompanies him. The Constitution forbids Congress to confer titles of nobility upon any man, but the American people have, by common consent, conferred a sort of special status without title upon their president in retirement. No matter how humble the origin of a president, while he occupies the White House he is in some sort the recognized social head of the nation. We smile at the phrase "first lady of the land" as applied to some of the simple unpretentious women who have been irked by the social responsibilities of the White House; nevertheless the president and his wife occupy an unmistakable place not defined in the Constitution, but voluntarily conferred upon them by the American people, and the pair as private citizens carry away with them from Washington some glamor of their great place. That our ex-presidents take all this simply and without pretense of any sort is perhaps the best evidence that they are morally great.

PERHAPS it is fortunate that we have no lineal descendant of the first president; we might be tempted to spoil with adulation a George Washington of to-day. The Adamses have the power and prestige, at least in New England, hardly to be found outside the great historic families of Europe. The son of plain Abraham Lincoln looks the polished man of the world that he is. Garfield, a man of fine mind and wide reading, disliked the attempt of his party to give popularity to his candidacy by recalling that he was once a tow-path boy, and protested that he did not really come of the "mudsills." His living descendants certainly betray no sign of such origin. The simplest man ever called to the White House, Andrew Johnson, left no descendants of his own name, but we may be sure that an Andrew Johnson of to-day could with perfect assurance claim whatever social position he chose. As democrats we are stubbornly inconsistent; laughing at monarchic Europe, we confer upon our "four years king," as Sir Henry Maine calls him, something that strongly smacks of royalty.





Father Christmas did his snowing early this year, and gave Tuxedo many cold week-ends; the sports enthusiasts, under the guidance of Mr. Ernest des Baillets as director of sports, took out their skates, snowshoes, skis, toboggans, ice-boats, and sleighs, and made Tuxedo Park the rival of St. Moritz, if not in size, at least in diversity of diversions

TUXEDO GIVES TO THE COLDEST

WEATHER THE WARMEST WELCOME



Miss Katharine D. Porter, daughter of Mr. Hobart Porter, is among the winter sports enthusiasts at Tuxedo



Miss Margaret Dorothy Kane, daughter of Mr. Granville Kane, of New York and Tuxedo, skating at Tuxedo



Five photographs by Pach Photo News, Inc.
Left to right: Mr. David Wagstaff, Mr. John M. L. Rutherford, Mrs. Herbert Pell, Jr., Mrs. John M. L. Rutherford; below: Miss Katharine D. Porter and Mr. Arthur Mason Jones



Above, middle: Mr. David Wagstaff, Mrs. Henry Lansing McFiehar, and Mr. Wylls Rosseter Betts, members of the Tuxedo Club

Photograph by Hotelling
In the foreground: Mr. John Insley Blair, Mr. Carroll D. Winslow, Mrs. Forsyth Wickes, and Dr. George Draper; a short distance away are Mr. and Mrs. David Wagstaff

IT PAYS TO ADVERTISE, ACCORDING TO
THE AMOUNT THE ADVERTISEMENT BALL
AT THE RITZ REALIZED FOR CHARITY



Miss Cornelia Landon represented Fairy soap—that advertisement which is eternally trying to discover if you have a little fairy. Her gown sparkled with beads and beads spelled "Fairy" on her bonnet



There were two prizes,—one for the handsomest and most distinctive costume worn by a man, and one for that worn by a woman. They were won by Miss Loraine Estee, who, as a Siamese princess, represented Fantine's, and by Mr. Le Grand B. Cannon, who was a Persian prince to advertise Lira cigarettes



Mrs. Harrison Tweed represented the colonial lady on the posters of Admiration cigars, in a costume of blue and white brocade. For those who did not appear in costume, amusing head-dresses were sold

Photographs by Bradley Studios, from Pach Photo News, Inc.



Miss Carol Harriman appeared as Técla pearls in a gown with pearl beads and a head-dress spelling "Técla." She was one of the committee in charge of the ball, which realized \$42,000 for the Lenox Hill Settlement



True to her model, that industrious lady who "chases dirt," Mrs. Gordon Knox Bell represented Dutch Cleanser. She wore a blue gingham frock, and she carried a well-worn broom and a tin of the efficient commodity she advertised



Mrs. Oliver Iselin represented Farn diamonds in a white chignon gown with a glittering bodice and head-dress. Mrs. Iselin was one of the committee whose inspiration and energy made the ball a huge success

A REPLICA OF OLD VER-SAILLES IN THIS COUNTRY IS THE COLORADO HOME OF MR. CHARLES A. BALDWIN



The perfect proportion and exquisite ornamentation which are France appear in the dining-room, true to its model in the richly ornate carving, the great chandeliers, and the superb mirrors inset in the walls. The furnishings are of the Louis XVI period

(Below) The living-room, which turns to England rather than France in its furnishing, has an oak dado, and above, the walls are covered with a rich silk damask in glowing rose, topped by a dull gold cornice. With this rose is combined dull blue in the upholstery of the chairs





At Broadmoor, Colorado, one of the most delightful of western resorts, Mr. Charles A. Baldwin has built his beautiful home, a replica of the Trianon at Versailles; for full description see opposite page

ANSWERS TO CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative, friendly adviser. Because fashion is so variable, and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

- (1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.
- (2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience, without charge.
- (3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.
- (4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, \$2.
- (A) The right to decline to answer is in all cases reserved to Vogue.
- (B) The writer's full name and address must accompany all questions asked of Vogue.
- (C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.
- (D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper only.

Miss R. R.—One often sees in good restaurants dinner knives with steel blades

A Chesterfieldian Guide to the Niceties and Necessary Superfluities Which Help Make the World a Pleasant Place

and silver or ivory handles. Are these correct?

Ans.—All good restaurants and also well-appointed houses sanction the use of dinner knives with steel blades and handles in either ivory or silver. It is considered incorrect to use any other kind of knife for cutting meat, as the bluntness of the blade makes the act of necessity a very awkward and vigorous one.

Mrs. F. C.—Should one wear a veil in the evening?

Ans.—It is not considered correct to wear a veil in the evening, that is when one enters any place of amusement. It is quite permissible, however, in order to keep the hair tidy or to prevent the deleterious effects of the cold winds, to cover the face with a veil on going anywhere at night.

HOSPITALITY AND HOME

Mrs. C. B.—Is it good form to entertain at a public restaurant; are not home entertainments more socially valuable?

Ans.—It is quite good form to entertain at a public restaurant, if it is more convenient than in one's home, though we feel most decidedly that a home entertainment has always more value socially. The hectic life here has made us overlook the laws of hospitality, in which our oriental brothers might give us a great lesson. One can not do any one a

greater honor than to ask him into the home, even if its proportions are most modest.

Mrs. N. F. P.—Is one expected to supply train tickets and Pullman tickets to week-end guests?

Ans.—Unless the hosts are millionaires or very intimate friends, it is most unusual to supply tickets to week-end guests.

Miss F. M.—Should a girl always allow a man to pay for her caddie, even when she plays golf with him very often?

Ans.—If a man invites a girl to play golf with him, it is usual for him to assume expenses; but if she is also a member of the club and they merely arrange to play together, then the woman should decidedly pay her own expenses.

Miss A. R.—In an apartment house should one always insist on being announced from downstairs, or may one, especially when expected, enter unannounced?

Ans.—When any one is expected, the hostess usually gives some indication to the hall boy that the guest is to be shown up unannounced, in which case it is not necessary to insist upon being announced. If one is calling unexpectedly, it would seem more considerate to be announced.

WHERE THANKS SHOULD BE OMITTED

Mrs. P. B. C.—On leaving a large reception or tea should one wait with

guests entering, to pass again down the receiving line, or should one leave without thanking the hostess?

Ans.—At a large reception, one never thinks of going back to thank and take leave of one's hostess, unless all the guests have arrived and she happens to be disengaged at that moment. It is better form usually to pass out quietly, leaving one's cards in the hall.

INTRODUCTIONS AND CALLS

Miss L. C. F.—Some people shake hands when introduced, others do not. Which is the more correct?

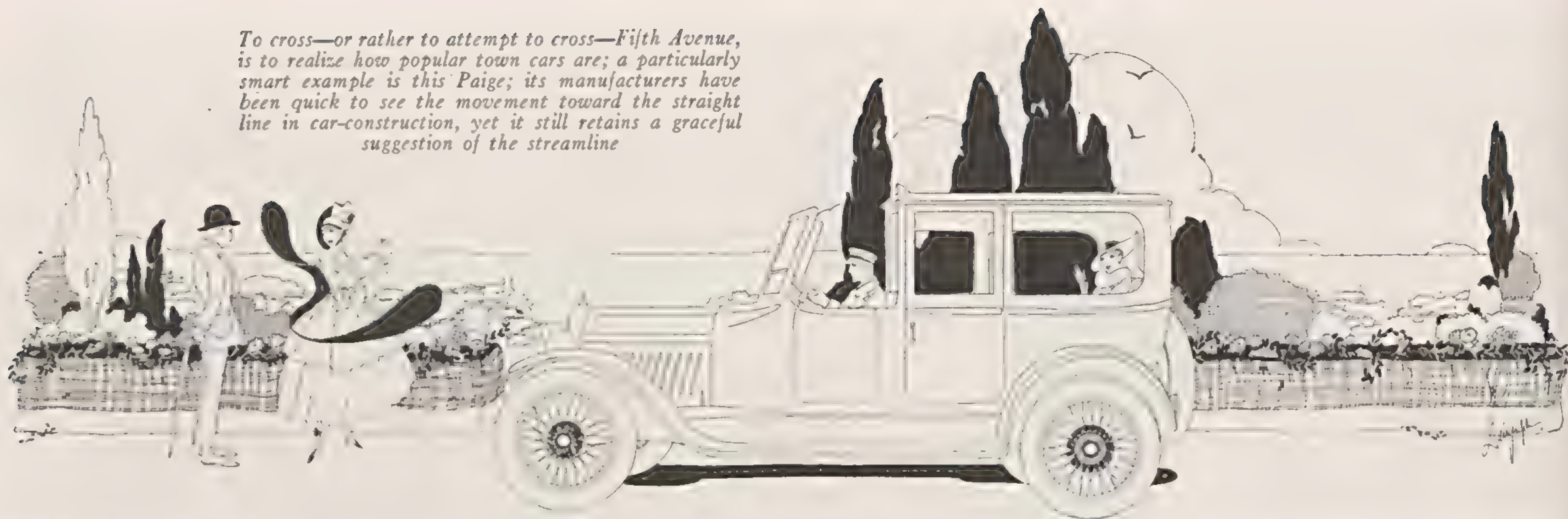
Ans.—There is no rule in regard to the correctness of shaking hands on being presented. It is more usual simply to bow, but one should always be ready to extend the hand to the person who is being presented, if that person shows the slightest inclination to shake hands, as it is most embarrassing to refuse this little act of courtesy. Etiquette is based on kindness of heart, so that there is no rule so iron-clad that it can not become elastic under certain circumstances.

Mrs. M. R.—Is it proper when calling to leave another woman's card with one's own, if the person called on is not at home?

Ans.—It is perfectly proper to leave another woman's card with one's own when calling, if the hostess is not at home; in fact, members of families and intimate friends make it a practise to carry cards so that they may help in this very arduous task of leaving cards upon all one's friends at least once a year.

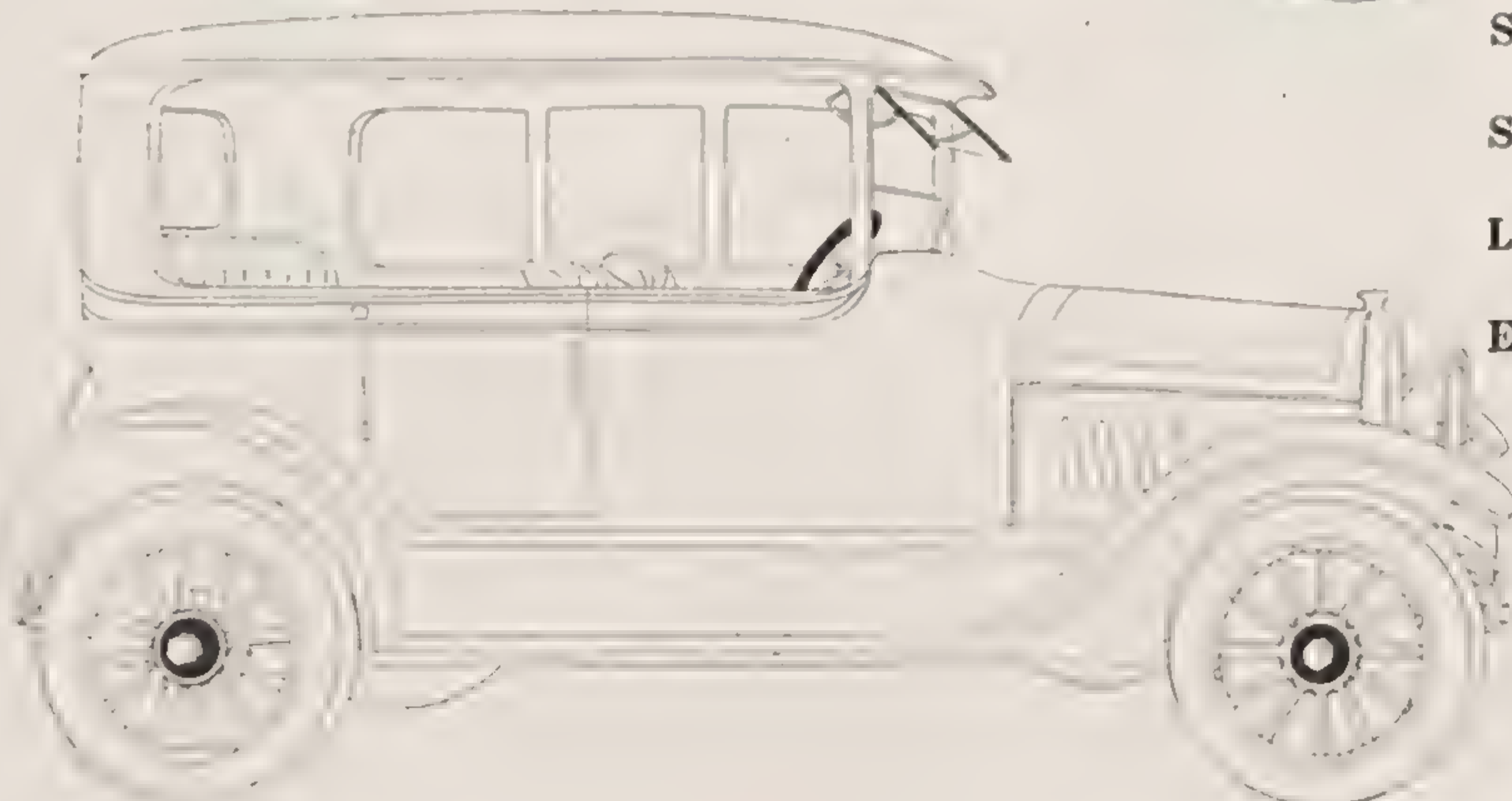
Miss J. X.—I observe four cardinal points of good form when I am visiting: one, I let my hostess know when I am coming and when I expect to leave; two, (Continued on page 126)

To cross—or rather to attempt to cross—Fifth Avenue, is to realize how popular town cars are; a particularly smart example is this Paige; its manufacturers have been quick to see the movement toward the straight line in car-construction, yet it still retains a graceful suggestion of the streamline



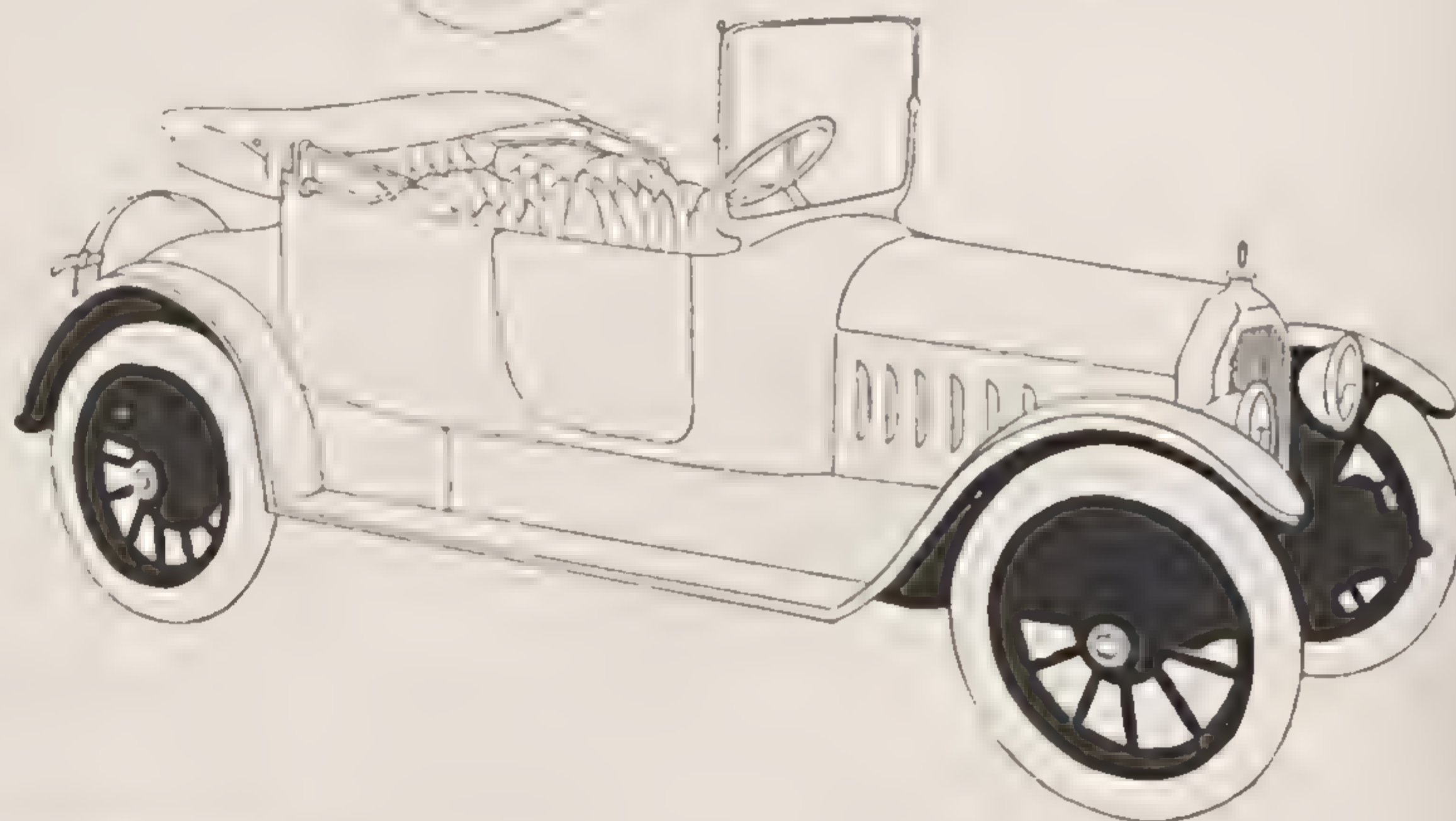
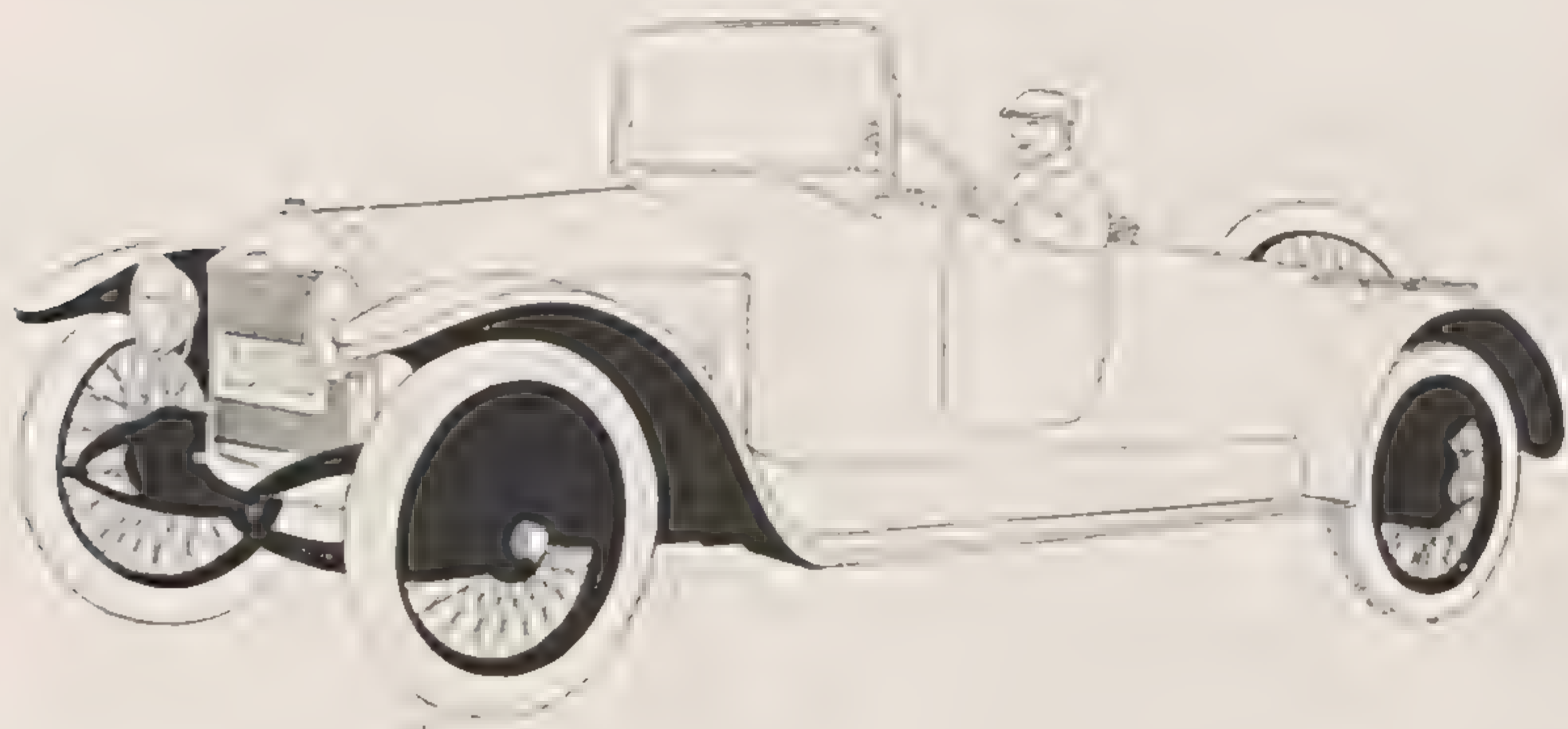
SOME CARS ON STREAMLINES ARE MORE STREAMLINE THAN EVER, EVEN TO TILTED WINDSHIELD AND CURVED MUDGUARD

(Below) To view the Roamer is to agree that this American company has most successfully adopted those straight lines in the bonnet and body which have heretofore been a feature chiefly of foreign models; every line spells speed and grace

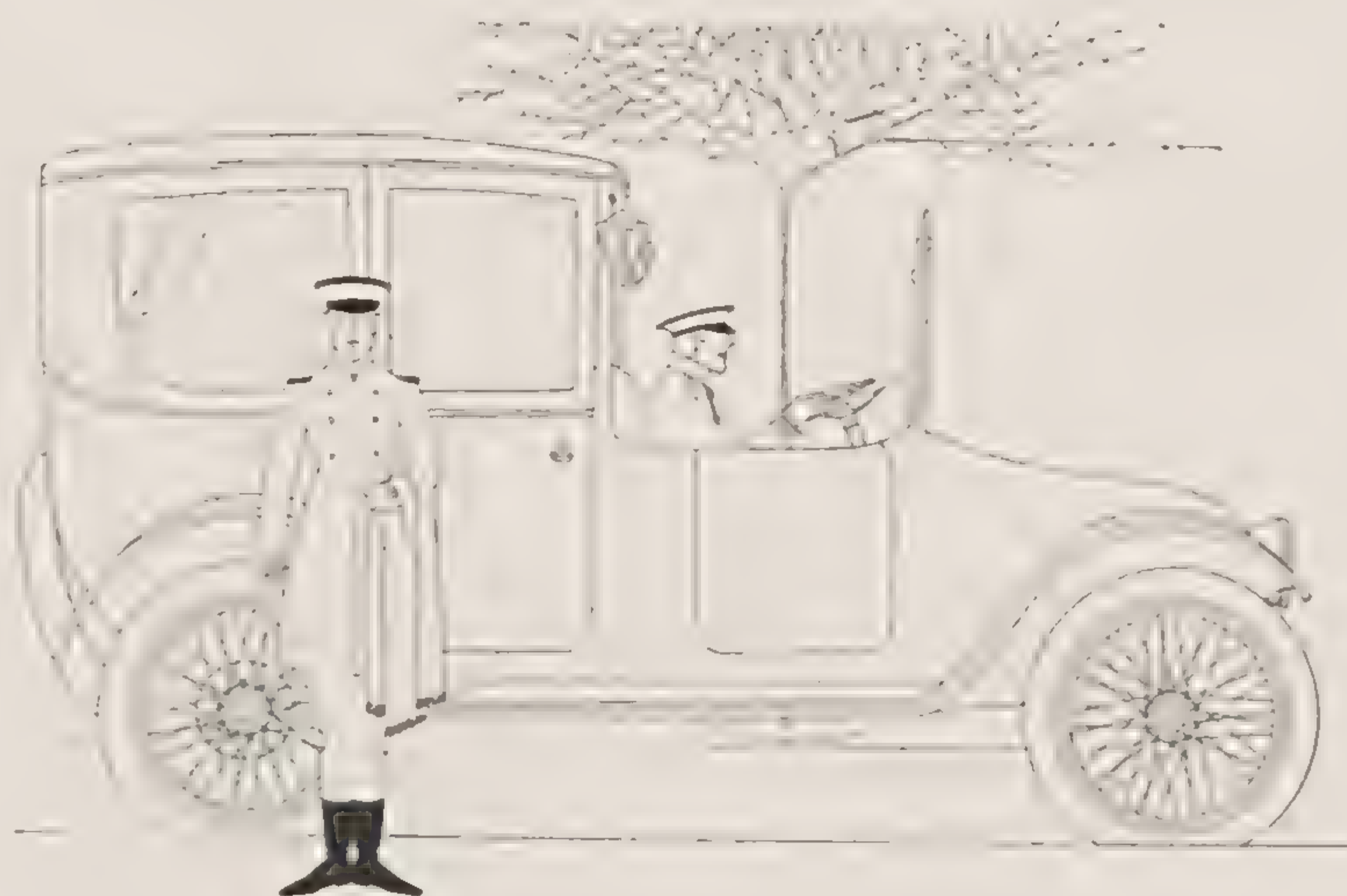


SOME MODELS REVIVE THE STRAIGHT LINES OF THE EARLIEST MODELS, MODIFIED, HOWEVER, BY STREAMLINE INFLUENCE

(Left) One of the first motor companies to adopt the popular sedan type of car was the Abbott-Detroit. This example has all the comforts of home in the winter, while in warm weather its windows may be lowered, and it becomes a touring-car



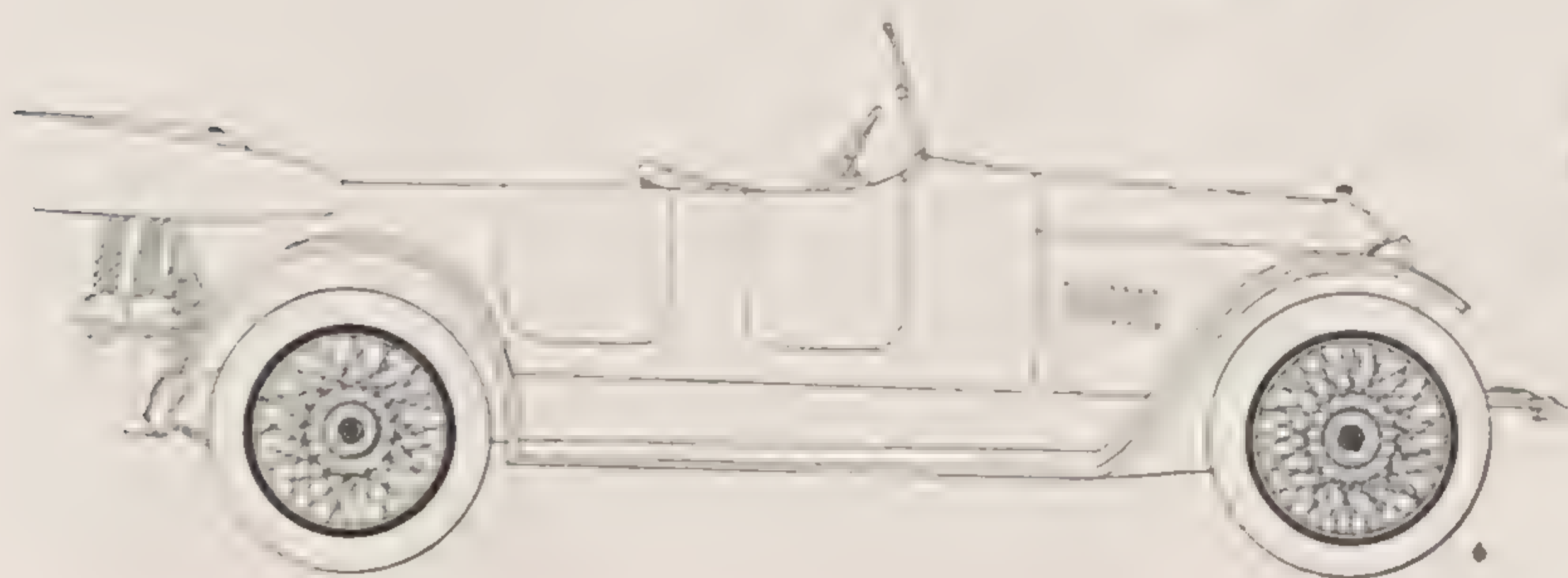
If one wishes the advantages of an electric car, yet sighs for the smart air of a gasoline town car with its long lines and provision for a chauffeur, not to mention the footman, the Milburn electric should be the car of one's choice



So many of the cloverleaf type of cars have been sold already this season by the Peerless company, that they have put on the market a four-passenger model. Above is their three-passenger car which will hold four, though not, of course, with the comfort of the roomier car

(Below) The current model of the Pathfinder departs not from the streamline body; in fact, it carries the idea even to its fenders, mudguards, and windshield. It is extremely good to look at and correspondingly popular, and is large enough to hold five passengers

(Below) The Apperson eight-cylinder touring-car is called a Roadplane; it is built for speed. While this touring car carries seven passengers, it is relieved of any bulky appearance by its streamline and compact design. It is as comfortable as it is efficient, and is much in favor with tourists



A R T

A PLACE above the general rank of Academy exhibitions must be accorded to the winter exhibition of the National Academy of Design, which was on view from December 16 to January 14 in the Fine Arts Building. The long-lamented lack of wall space, despite the fact that it deprives many a worthy canvas of a place in these exhibitions, has its bright side in that, with the increasing number of canvases submitted each year, the whole standard of selection is forced higher and higher. This year, two thousand works were submitted, and from this two thousand only three hundred and eighty-one works (nearly two hundred less than were accepted) were placed. This drastic elimination has resulted in giving New York a better Winter Academy than at any time since the war deprived our artists of an immediate contact with foreign work. It is a conservative exhibition, very much on its dignity, and with little of the modernist element. A rather large proportion of figure canvases in comparison to the number of pure landscapes is notable. The exhibition, as a whole, is admirably arranged and hung, giving a sense of space and order which gives their full value to the canvases shown.

The first introduction to the exhibition, from the entrance hall outside, was an extremely happy one. On the wall of the Vanderbilt Gallery, directly opposite to the entrance door, was hung "A Vision of the Past," one of the strongest yet most poetic of the Indian groups of Irving Couse. While Couse always paints his American Indians with sympathy and understanding, he has seldom achieved a work of such bigness and quiet monumental

(Below) The clear glaze and fresh color of porcelains furnished inspiration for Myron Barlow's "Apples," a painting of workaday life that has much of the fine quality which made famous the works of the seventeenth-century Dutch "little masters"

stateliness as this silent group of Indians. Silhouetted against the western sky, high on a bluff above a clear green river, three Indians stand back to back; there seems an implication that these three figures conceal a fourth, and that the four are gazing along the four points of the compass to the far horizon, around which in shadowy wraiths of cloud circle the former glories of the Indian race. At their feet kneels a half nude Indian boy absorbed in the vision of the past generations. There is an unlimited bigness and pathos in this interpretation, which shows Irving Couse as not only the painter but the friend of the Indian.

In this canvas, the artist undertakes the almost impossible task of making a pleasing composition in a square space. So skilfully has he handled it that the original shape of the canvas is completely forgotten in looking at the finished work

(Continued on page 116)



Richard Miller, apostle of sunlight, attains his usual success in "The Oval Mirror" and attains it by his usual means, yet there is a sense of effort about the work and a labored tone unusual in the work of this master of the facile brush



Among the worthiest holders of the Carnegie prize ranks this year's winner, the "Maine Cliffs in Moonlight" by Howard Russell Butler, a powerful presentation of somberly moving water and massive solidity of rock, lighted by the intangible beauty of moonlight

(Below) The Altman prize of five hundred dollars, awarded for the second time, was the meed of Irving Couse's finely monumental "Vision of the Past," a rare example of the success which an artist may win in that difficult feat, a composition on a square canvas



Photographs by Peter A. Juley





If you would steep your fancy in all that is lovely, see Sir James Barrie's "A Kiss for Cinderella" and Maude Adams, who plays Cinderella, the little London slavey

S E E N o n t h e S T A G E

IF millions and millions of lilies-of-the-valley were miraculously turned to silver and simultaneously shaken, there would arise a light and laughing music in the world,—a music so delicate that it would be inaudible to ears that can not hear. Whole nations (which are nameless) would not hear it, because their ears are thunderous with cannon and their mouths are noisy with a blasphemous appeal for peace. But elsewhere, where the world is quiet, many lovely things would happen; and some of them are these:—

First of all, the infant children, too soft as yet to sit up and take notice of anything but light and sound, would turn their tiny heads upon their necks and smile as if in memory of a noble thought, heard somewhere long ago. Next, the Little People, whose other name is Fairies, and who live forever in the minds of those who cannot quite forget, would troop out under leaves and petals, and join their hands and dance around in rings. And high, high up beyond the treetops, the ever-circling stars would sing as once they sang upon the primal morning, ere yet the universe grew old. And everywhere beneath the circling and the singing of the stars, the Tall People, whose other name is Poets, would listen and would softly smile and exquisitely weep.

Whenever a Great Work is accomplished by a Great Man, it is as if a million lilies-of-the-valley were shaken to a silver singing; and then it is that tears are called into the eyes of the Tall People, whose other name you know.

"A KISS FOR CINDERELLA"

"If you have tears," by all means go and shed them as a sort of exquisite libation to the latest masterpiece of Sir James Matthew Barrie, Baronet (for services to humankind); but, if you have not tears, by all means stay away and make room for the rest of us who want to blow a kiss to Cinderella. It would seem, in solemn justice, that no man should really have a right to make so beautiful a play. The undeniably accomplished fact is too discouraging to all the rest of us, who would like to make good plays, if only our reach did not exceed our grasp. The perfect fact, no less, is discouraging to criticism; for, after seeing "A Kiss for Cinderella," it seems so very silly to sit down and try to write about it without first borrowing or stealing the little Scotsman's magic pen. It is only an ordinary fountain-pen,—or so it seems; but the little Scotsman has

A Great Work Done by a Great Man Receives a Libation of Tears, Tribute to the Beautiful

By CLAYTON HAMILTON



Photograph from Maurice Goldberg

Frances Starr brings all her charm to "Little Lady in Blue," and David Belasco produces it delightfully. One trembles to think what would have happened to the poor little play without them

been canny, and has fixed a lock upon it which prohibits it from flowing for anybody else. And that is very much too bad; for it is very difficult, with any other pen, to try to tell the story of "A Kiss for Cinderella."

Her name was Miss Thing, and she was a little slavey in a London lodging-house, and her face did not amount to much, but she had very small and very pretty feet. It must have been upon her feet that God had kissed her, that day when she had come new-born into the world; and doubtless that was one of God's very busy days, when He had to hurry on. (Some days, God grows a little absent-minded, because so many Emperors and Kings are calling all-too-loudly on His name, and the Celestial Telephone is kept jangling all day long by people who have got the wrong number.) That is the only reason I can think of why Miss Thing wasn't much to look upon above her ankles. But don't forget her very small and very pretty feet; for otherwise the story might not happen.

The room she liked to sweep out more than any other was a queer place called a studio, which sat high up beneath the skylight of the London lodging-house; for here lived Mr. Bodie. Bodie is a rather funny name; and Mr. Bodie was a rather funny man, for he painted pictures and told stories, and preferred to live, instead of working for his living. He lived with a life-sized plaster cast of the Venus of Melos, which he introduced to visitors as Mrs. Bodie, in token of the mystic fact that he was wedded to his art. The fun of sweeping out his place was this,—that all around the room were tacked up pictures that had been made, in playful moments, by other artists (Mr. Bodie would have called them his *confrères*).—Leonardo, and Gainsborough, and Reynolds, and the tender-hearted Greuze. Also, in odd moments, the little slavey could fish forth a tape-measure from a pocket in her skirt and compare the compass of her own waist with that of Mrs. Bodie's; and, if the dimensions seemed discouragingly different, she could always remember her own feet,—the little feet that God had kissed. Mrs. Bodie had no feet.

It must have been because of her feet that Mr. Bodie first called her Cinderella and told her a very ancient story, of which she seemed to be predestined as the heroine. The little slavey listened, and believed; because a story that is told (by any man who is wedded to his art) is much more

(Continued on page 110)



© Hixon-Connelly

RUTH ST. DENIS

This season, Miss St. Denis deserted New York for California where she and her husband, Ted Shawn, have their famous school of dancing, "Denishawn," and not until late in March may New York welcome her return. Recently, at Atlanta, Miss St. Denis and her pupils repeated her pageant of the nations, which she produced with huge success last summer in Berkeley, California.

M A K E R S o f M U S I C

WHEN lovely woman stoops to folly, her story usually provides good material for an opera plot. All those endearing weaknesses, those adorable perversities of hers, especially her way of yielding to the wrong man, are the materials of which successful operas are made. Though in real life they may be highly disconcerting to the peace of the human race, in the opera house they are glorified with a halo of song.

Francesca da Rimini, one of the most famous and appealing of erring women, is the heroine of the most recent of the novelties produced by the Metropolitan; an opera by Riccardo Zandonai, which performed less than it promised. Francesca became famous, more than seven centuries ago, because of the punishment she suffered. Dante, peopling his Inferno with those of his late friends and neighbors of whom he most strongly disapproved, assigned a poetic and cruel torture to her lover and herself. But later generations seemed to pity her more than they condemned. In legend they rescued her from her punishment and made of her a kind of lay saint, the vicarious sufferer for their own wayward desires. As though to compensate her for what she had suffered at Dante's hands, they loaded her with adoration, putting her into songs, stories, and plays of their best invention. Finally, not long ago, Gabriele D'Annunzio made her the heroine of his "Francesca da Rimini." Poor little Francesca can hardly hope for greater glory than this, one of the most splendid plays of modern times. In Dante she expiated her sin; but in D'Annunzio she has expiated her punishment.

THE PLAY BY D'ANNUNZIO

Zandonai's libretto is merely a condensed version of D'Annunzio's play. Steeped in the color of medievalism, its brutalities, its passions and its superstitions, it seems some gorgeously woven tapestry from a bygone age. Through it all, seeking to escape her fate, glides the lovely Francesca. One wonders how a frail woman can survive in these barbarous surroundings. That she is no ordinary sinner, D'Annunzio makes clear by showing how she was tricked into a marriage with a man deformed and ugly. She feels herself secretly drawn to her husband's brother, the handsome Paolo, whom she had been told she was to marry. Feeling within her a sense of guilt, she seeks to exculpate herself by one of those superstitious rites common to the Middle Ages. Paolo exposes himself unarmed upon the battlements during an attack upon the castle, Francesca praying by his side. He comes through without hurt. It is a "judgment of God," and thereafter Francesca feels that whatever she may do, placed as she is, will not wholly merit the condemnation of heaven. The first kiss comes in that scene made immortal by Dante, where the lovers, reading together of the loves of Launcelot and Guinevere, feel themselves drawn together by the story that so closely parallels their own. Thereafter, their happiness is short; for a jealous younger brother learns their secret and betrays them to the husband, who slays them both with his own sword.

Zandonai sought to bathe this story in a flood of sensuous music. He brought to his work an enormous technical ability and an experience ripened in three admirable operas. There is no more promising composer in all Italy. Especially he has shown his genius in his harmony, which is usually ultra-modern in its complexity, in his rich and virile instrumen-

That Medieval Saint and Sinner, Francesca da Rimini, Makes Her Bow at the Metropolitan—The Concert Stage Shines in Midwinter Brilliance

By HIRAM KELLY MODERWELL



This is the way Maria Barrientos looks in the title rôle of "Lakme," which is to be sung here early in February. It has not been produced at the Metropolitan for many years, for before the advent of the famous Spanish coloratura soprano, many coloratura rôles had lapsed into obscurity. During the summer Mme. Barrientos sang in South America

tation, and in his management of special rhythms and colors. But those who are familiar with "Conchita" or his astonishing symphonic works would hardly recognize "Francesca da Rimini" as the work of the same person. Leaving the brutal harshness of "Conchita," Zandonai has here lost himself in the sensuousness of D'Annunzio's poem. Wave upon wave of perfumed sound surges from the orchestra. All five senses seem to join in apprehending this music. It seems to have colors and tastes and textures. It makes the listener giddy with its richness. But soon all this begins to pall. There is too much of it. The sharp lines of D'Annunzio's drama are lost. Long before the end, the audience is peacefully indifferent to anything that may happen.

The truth seems to be that Zandonai wrote this work to please the public, deliberately adopting a manner which is not native to him. Wolf-Ferrari did this once with success in "The Jewels of the

Madonna." But the experiment is dangerous. Zandonai is certainly a greater musician than Puccini, but he is not so good a Puccini. In changing from his own realistic and somewhat unsympathetic style to a style more conventional and popular, he often lost the creative spark. Yet the first act, with its vivacious scenes in the courtyard, its delicate choruses of women, and its really magnificent finale accompanying the first meeting of the lovers, is extremely good. The second act, mainly occupied with a battle, is noisy and uninspiring. And the last two acts continue the music of the emotions until all sensibilities are dulled. "Francesca" is a work which deserves to stay (as it doubtless will) in the Metropolitan repertory next season. But it is not one of the most successful of novelties, like "Boris Godounov" or "L'Amore dei tre Re."

Mme. Alda, as Francesca, sings, at times, extremely well and acts always

with her usual conscientious emotionalism. Amato, a rather clumsy villain of a husband, has not sufficient opportunity to display his magnificent voice, and Martinelli, with a voice that is constantly growing and improving, is quite unable to bring his tenor-like acting up to the standards of his music. But Angelo Bada, who is a "minor singer" of the company, shows himself, in the part of the jealous younger brother, to be one of the best actors the Metropolitan has.

But if the illusion of D'Annunzio's poem was overnourished by Zandonai's music, it was starved by the scenery. From Milan came the painted canvas that adorned three out of four of the scenes, and well enough painted they were in their way. But their way was the way of a generation now sinking into its grave. This generation sought to imitate reality in detail, and without a thought for the esthetic qualities which make a work of art.

DEFICIENT SETTING

In "Francesca da Rimini," more than in any other opera, there was a need for something rich and beautiful for the eye to feed upon, something partially worthy of D'Annunzio's golden lines. Instead the stage showed only conventional grandeur and gaudiness. Many colors and details there were, but no trace of beautiful design, of harmonious color, of sensitive spacing, of characteristic use of detail. The painted shadows remained set fast upon the castle walls while the sun and the clouds moved on their way; the great "iron" doors flapped when they were touched by human hand; the painted draperies stayed flat upon the canvas walls of Francesca's chamber though human beings brushed them as they passed. Everything proclaimed that the whole affair was a depressing fraud. But in the battle scene the fraud became ludicrous. Great stones, hurled by the enemy, struck the mat-at-arms and bounced off them and across the platform like the straw-stuffed pillows they were. Arrows flew wide of the mark, or fell soft and rubber-like among the guard. Obviously this battle was a fraud, for no one was even meant to be killed. "But," some one objects, "would you kill men on the stage for the sake of realism?" Certainly not; hence the realism of battle on the stage is impossible. And this is only a symbol of the impossibility of realism in all stage production. It is far more effective to suggest the battle than to show it, and this is true of all of that nature which the stage seeks to mirror. The failure of the Metropolitan to show, in this important new work, any advance beyond the discredited and outlived fashions, is a keen disappointment. The commercial theatres of New York have found that they can not afford to ignore the popular demand for beauty in stage decoration. Only the Metropolitan, the "home of the arts," is rich enough to cling to ugliness.

THE ADVENT OF A SOPRANO

Thus has passed a première that promised to be one of the most interesting events of the season. Two more are yet to come; "The Canterbury Pilgrims" by Reginald De Koven and Percy Mackaye, vaguely promised for the latter part of the season; and the return of Maria Barrientos to be the chief coloratura soprano of the opera house. Last season when the lack of coloratura singers, threatened to shelve many of the old operas, Barrientos was given her chance; and surprised her audiences not

only by the beauty and agility of her voice but also by the charm of her personality. So this season, about the middle of February, she takes her place as one of the major singers at the Metropolitan, sole preserver, for the time being, of many a beloved opera. She will sing in "Lucia" and "The Barber of Seville," which she sang last season, and in addition will have one opera revived especially to display her art. This is Delibes' "Lakme," which is hardly important in itself, though its musical flavor is agreeably spiced with exoticism. Since her return from her season in Buenos Ayres, she has been making a brief tour in song recitals, a fact which in itself suggests that her vocal art rests on firm foundations.

PLAYERS ON THE CONCERT STAGE

It is remarkable that no eminent woman pianist on the concert stage to-day is distinguished for the so-called feminine qualities in her music. Mr. George Copeland, whose annual appearance in New York was an event this season, as always, may draw from the piano most delicate and ingratiating harmonies; but when the women appear, it is not Debussy and Ravel who are heard, but Beethoven, Brahms, and Liszt. Somehow or other, it seems, those women who have the vitality to make careers for themselves in concert excel chiefly by the vigor of their personality or the force of their intelligence. Perhaps they hide the soft poetic qualities of their temperament within their private lives, feeling fit to face the great public only when clad in shining armor. At all events, they succeed splendidly in overturning the conventional platitudes concerning femininity.

There is, for example, Ethel Leginska. She is not a soft, dreamy Pole, as her name might suggest, for her professional name was changed, for commercial reasons, from a short and unromantic Anglo-Saxon surname to one which was calculated to suggest to an American public the magic of an eastern culture. She is English, and English of an aggressive type which has made itself respected within the last decade. Leginska chose to devote herself aggressively to becoming a great pianist. There are many already who will gladly accord her that coveted adjective, "great," although she has been in this country but two seasons.

At any rate, if Leginska is not yet great, she is the last to admit it. Paderewski himself could not go through a long and exacting recital with more splendid assurance. It was enough to make one gasp, the concert she gave some weeks ago in Carnegie Hall. Her program was Chopin,—the Chopin of the Ballades, the Preludes, the Études and the B flat minor sonata. Such a program is enough to reveal cruelly the incompetence of a mediocre pianist. Not only was Leginska not daunted by it, but she actually played it through without intermission, a feat seldom attempted even by the greatest pianists. It was as though she said defiantly: "I get tired? Why, I can outlast any of my listeners." Throughout this whole trying program she showed not the slightest sign of fatigue, physical or imaginative. And when it came time for the encores, which lasted upwards of twenty minutes, she responded with such trifles as Liszt études and rhapsodies. Her technique has no vacant spaces; apparently there is nothing in the literature of the piano which is beyond her. And yet in Chopin, most feminine of composers, she gave poetic and sensuous readings which contrasted strangely with the playful defiance of her concert manner. As she bends furiously over her piano, as she nods with elf-like impudence at applause, she is easily the most picturesque of women pianists. But tried by any of the tests of musicianship her picturesqueness becomes only the visual expression of the ardent and forceful personality which is hers.

Olga Samaroff is a far more restrained sort of person. Her stage presence is



©Mishkin

As Marguerite in "Faust," Maggie Teyte scores one of her greatest successes. She is the most distinguished soprano of the Boston Opera Company, which, after filling its Boston engagement, will tour the principal cities of the United States



©Strauss-Peyton Studios

To Frances Alda fell the honor of creating the title rôle in "Francesca da Rimini," Zandonai's operatic version of Gabriele D'Annunzio's tragedy

modulated to the music of Bach and Brahms. Her technique is no less sound than that of Leginska, but it is not fire and ardor and sensuous poetry which speaks in her music; it is rather the charm of emotional restraint, the beauty of firm intellectual control. Her artistic sense accepts the old Greek maxim, "Moderation in all things." To her, a musical interpretation is just only when it has been censored by the brain and viséed by the intelligence. This, of course, must be true of all artistic performance. But there are artists whose intelligence resides in their fingers and nerves, their sense of what is right being instinctive rather than intellectual.

Such a one is Mr. Copeland, a figure without a counterpart in American musical life. In Boston, where he lives and where he gives many crowded recitals each season, Debussy is a god and Mr. Copeland is his prophet. No new Debussy work has taken its place in musical literature until he has played it. What Maude Adams is to Barrie, that Mr. Copeland is to Debussy. His touch, like the breath of the wind on an aeolian harp; his imagination, filled with the delicate grays and blues of a Puvis de Chavannes painting; above all, his exquisite sense of tonal form, have made him the unapproachable interpreter of the modern French school. And what Boston has long known, New York and the rest of the country are beginning to appreciate. There is no pianist in the country to-day who can teach, better than Mr. Copeland, the exquisite art of listening.

THE GROWTH OF AN ARTIST

The formal sense which resides in the fingers rather than in the brain is to be found also in Leo Ornstein. Young Mr. Ornstein (Master Ornstein was the correct form two seasons ago), has been growing busily of late. At the beginning, when he gave his first amazing recitals in the Bandbox Theatre, he made a stir chiefly as a freak. He seemed to have some demon in him. In his own compositions he recognized no harmonic laws that ever were. He frequently struck his chords with the palm of his hand, and rumor had it that he played with his elbows also when his soul felt the need. While the official critics were scorning him, he marched away from his recital series with this distinction: that his "Wild Men's Dance" was the only thing that had happened in New York comparable, as a freak, to the "Nude Descending the Staircase." Such a reputation makes a difficult beginning for an artist. But there were some who heard his first recitals, who knew that Leo Ornstein was an artist and who looked confidently for a growth that would place him among the important pianists of the country. That growth, in the past two seasons, has been taking place. Leo Ornstein has already risen above his freak publicity and has become a serious concert artist, but this because he was above his reputation from the start. Possibly the "Wild Men's Dance" will always sound as outlandish as it seemed at that terrifying first rendition two years ago. But the composer, being sincere and at the same time enormously gifted, was bound to keep what was sincere in his early work and cast off what may have been outlandish. At present he is in the midst of his growth toward the rank of artist. His playing of Ravel, Albeniz, and the other impressionists can not be surpassed, excepting, of course, by Mr. Copeland. To genre pieces, he can give a highly individualized color. To the works of Liszt and the romantic school, he can lend a fury of emotional energy. With Schumann, he is puzzled and puzzling. With Beethoven, his youthful and revolutionary soul gropes about, searching for something it can call its own. There could be no more enlightening example of the young artist in process of growth. For Leo Ornstein, absorbed in his visions, wears his heart on his sleeve.

(Continued on page 130)

SHE WHO WOULD MASTER THE FINE ART OF WEARING JEWELS MUST LEARN NOT HOW MANY TO WEAR, BUT HOW FEW

JEWELS ON THESE TWO PAGES FROM DREICER



(Left) Every woman knows that easy lies the head that wears a crown like this. It is of exquisitely cut diamonds set, of course, in platinum (that's just taken for granted, these days), and the design is a most graceful one of diamond-set wreaths through which runs a row of larger diamonds. A long rope of matched pearls, falling nearly to the knees, is worn with it, as are pearl earrings, and diamond rings—they are all worthy to accompany it

(Right) There are painfully few women who can choose exactly the right jewels to wear with a tea-gown, but Mlle. Dorthy does it without the least apparent effort. Over the flesh-colored satin foundation of this Paquin tea-gown is a gown of flesh-colored chiffon, banded with gold lace and girdled with gold braid, and over that, in turn, is a coat of rose velvet with bands of chinchilla. The jewels are shell hairpins with hinged platinum tops set with a host of little diamonds, a short string of pearls, and pearl earrings. You see, it all lies in knowing not how many jewels to wear, but how few



THE TIME, THE PLACE, AND THE GOWN ARE THE THINGS
TO BE FIRST CONSIDERED WHEN ONE CHOOSES JEWELS

POSED BY GILDA DARTHY OF THE THÉÂTRE FRANÇAIS DES ETATS UNIS

(Right) Somehow, diamonds, unless in a pin or a ring, seem wrong to wear by daylight; but no one could question the wearing of pearls with an afternoon frock. This necklace of small pearls with large pearls at regular intervals, ends in a great gray pearl, mounted with brilliants. The accompaniments are pearl earrings, one white pearl ring and one with a black pearl, and a crystal hat pin, mounted with brilliants surrounded by caliber onyx



(Left) For the opera or such formal events, one may emphasize the brilliancy of the occasion by wearing jewels like this,—well, that is, one may if one is a special favorite of fortune. The tiara is set with hundreds of small diamonds and seven exquisitely cut emeralds, from the collection of Princess Dhu Leersingh. The necklace and earrings are of carefully matched pearls, and the rings are diamonds set in platinum. As for the white satin gown, it has the long lines which spell "Gaiety" to those who know. Over it is draped white chiffon, painted with pale flowers, and the sleeves are of white net



A Russian princess might be proud to wear it, this high-brimmed Russian-looking hat of brown straw and brown satin combined thus by Lewis. The golden yellow crêpe de Chine blouse, like many blouses, is a chemise; like more, it is embroidered, choosing, as its means of self-expression, drawn-work and lines of hemstitching

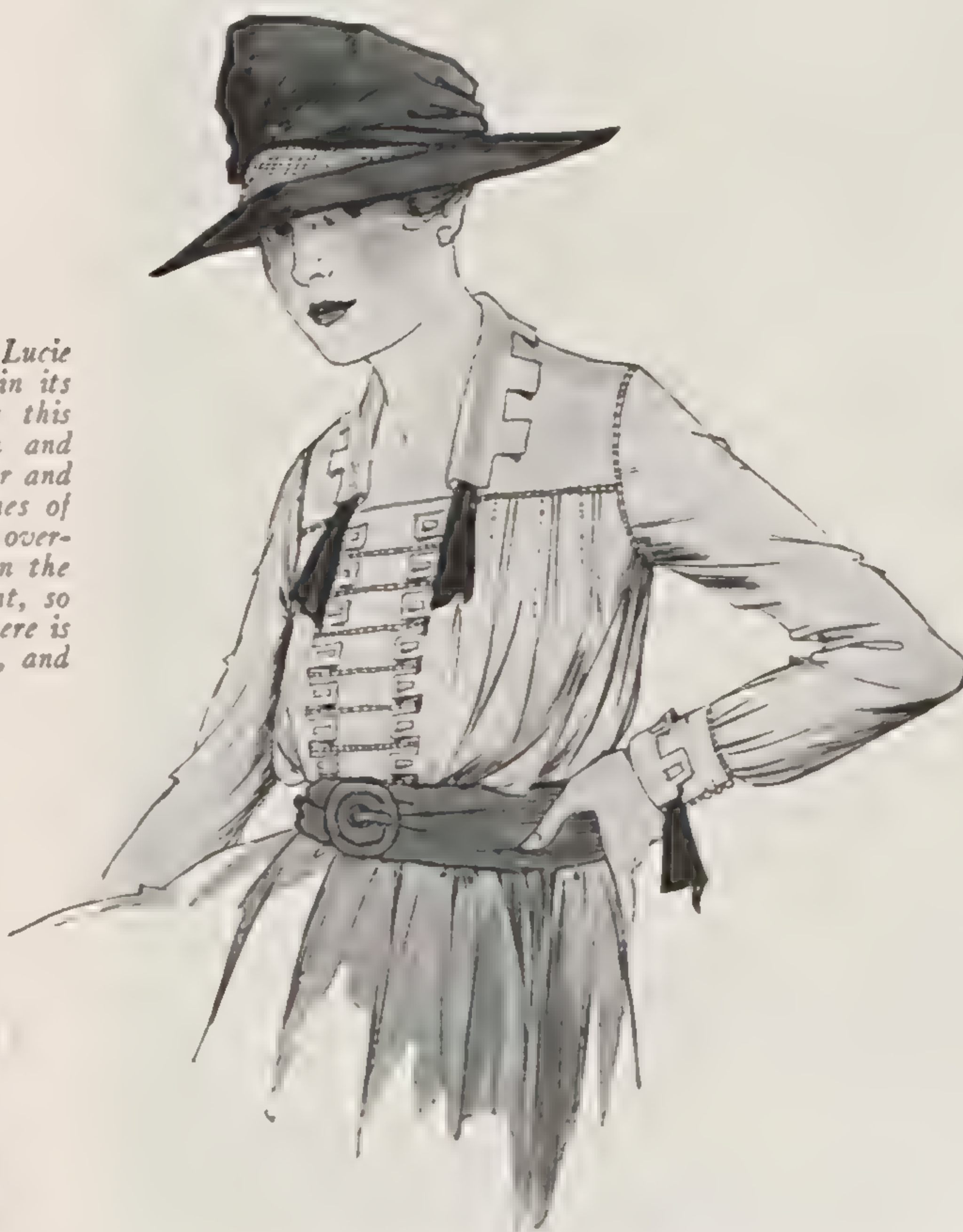


This Lewis hat seems to have partaken of the spirit of war, for it bears a spread eagle in gold, silver, and jade thread. It is of black satin and black straw. The blouse of Delft blue linen has a blue linen belt, knotted as the best belts are knotted; and it is as embroidered as it can be, in white linen thread. Vest, which is very tiny, buttons, which nearly obscure it, and cuffs are of white batiste



Marie Crozet favors a hat which turns abruptly back from the face, slanting to a narrow brim in the back; it is black and gold brocade; the veil, edged with narrow lace, may be worn over the face or draped around the hat. The blouse is of peach-colored crêpe de Chine, with peach-colored embroidered roses

This black satin hat from Lucie Hlamar wants to tell us that, in its opinion, hats are to be large this spring. The crown is high and draped. The blouse has a collar and cuffs cut on the well-known lines of the wall of Troy; this pattern, overlapping the vest, continues down the front, where in each battlement, so to speak, is a pearl button. There is also lattice-work on the blouse, and blue taffeta ribbons



HATS IMPORTED BY BREVAL

POPULAR THOUGH THE CHEMISE BLOUSE HAS BEEN THESE MANY MONTHS IT WILL NOT GIVE WAY TO THE SHORT BLOUSE THIS SPRING

CHEMISE BLOUSE OR SHORT BLOUSE, A WAIST SELDOM ESCAPES FROM ITS DESIGNER THESE DAYS WITHOUT A TOUCH OF EMBROIDERY

A BETWEEN-SEASONS HAT IS TRULY BETWEEN SEASONS WHEN LEWIS MAKES IT OF DARK SATIN FOR WINTER AND STRAW FOR SPRING



(Above) This is the kind of thing that some of our best turbans are doing this season. They start like all the turbans we have ever known, and then they suddenly flare into a highly unexpected crown. This one begins sedately enough with black straw and then bursts into a tam of black satin, flaring high and wide



(Above) Those Russian hats are so becoming that Lewis sees no earthly reason why they shouldn't continue into the spring. So he shaped this turban into the high Russian point not only in front, but in back. It is all of black straw, so soft and pliable that it is draped around the crown; the ornament is goura

(Below) It does seem, at the first glance, as if wings were sprouting from it; but things—especially the things that come from Paris—are not always what they seem, and those wing-like points are really of the same black straw as the hat itself. It turns back from the face, which is a way some new hats have, and at the front there is an ornament fashioned of black straw and jet



(Circle above) The hats of spring are all things to all women,—high ones there may be, but low ones there must be, too. This one, of a shape that casts flattering shadows over the face beneath, is of black straw with a band of soft black satin around the crown. The brim is edged with aigrets,—not the aigrets that nature makes, but the work of skilled French fingers



(Above) This is one of the times that this designer departs from black and shows what he can do with colored straw when he wants to. It is of green-gray straw bound with the same shade of grosgrain, with a flat black feather bird in back and one in front. It is one of the unwritten laws of spring that a hat of this shape must be worn well over the eyes

(Right) High turbans like this are going to be every-day occurrences, this spring; the Paris designers say so, and they can always foretell our future. This hat is founded on fine black straw, above which soft black satin is draped in soft and mystic folds like the turbans of the far east. There isn't so much as a shadow of trimming—Lewis always knows when to stop



THE SPIRIT OF FRANCE MADE GRAPHIC

Textile Designs Created
under Trench Fire



As dauntless in linen as in life, the lusty "coq," one of the emblems of France, appears on these modern textiles in bright colors



A strange mixture of ardently patriotic symbols composes a quaint surface design with the effect of Napoleonic textiles

THE house of Lauer, in the Place de la Bourse, has long been famous for its hand-made tapestries, its hand-woven silks, and stamped velvets. For generations this work has been a family specialty, descending from father to son, and always they have venerated the principles of archaic art. These are followed so literally that every detail of the designs is carefully copied, and all the marks of age are reproduced; the lovely colors, dulled by time, the faded edges of cushion covers, and the wrinkled surface, due to the dampness of long preservation, that often appears in old textures. Even the manner of disposing of the threads on the wrong side of the tapestries is copied exactly from that of the ancient weavers.

THE ORIGIN OF THE TEXTILE INDUSTRY

A good deal of attention is given by this house to copying the tapestry designs of Aubusson, that little town in the department of Creuse, in the center of France, where in the eighth century a special weave of carpets and tapestry was introduced by the Saracens, who were afterwards defeated and driven away by Charles Martel, the Duke of Austrasia. The heritage of priceless knowledge left



In a curious textile design that is a veritable pictograph of the war, the allied nations are personified

(Above, middle) All the phases of trench life afford Monsieur Jean Lauer "copy" for his modern textile designs



Here France gazes down the vista of her future, amid crossed flags, festoons, and assertive "coqs"

by the Saracens remains to this day, and the Maison Lauer has a factory in this famous old town besides another one in Puteaux, near Paris.

In many instances, the present Monsieur Lauer grafts the ancient Aubusson designs on to modern ideas, but the resulting work is kept in careful harmony with the old, so that it may be displayed in

the same room without incongruity. To combine modern work with the work of the weavers of the seventeenth and eighteenth centuries is difficult—the severity of the Louis XIII designs, the big floral motifs of the Louis XIV silks, the irregular forms, the elaborate metal work, and tiny flower wreaths of Louis XV, and the ribbon-bowed bouquets of Louis XVI—

all these copies are distinguished by their delightful, time-dimmed color which is so reverently valued by all French manufacturers and so difficult to reproduce.

HOW THE COUTURIERS TAKE IT

When great dressmakers desire individual novelties, they come to this house, which gives them, for a certain time, exclusive ownership of the designs made for them. Madame Paquin has recently ordered of them a wide ribbon woven in a Louis XVI design and wonderfully hand-embroidered in dull-hued flowers. For sashes on the Byzantine costumes she has evolved this year, she secured several Arabian scarfs, and an Arabian border design on a pair of window curtains gave her inspiration for the ornamentation of another of these costumes. Wonderfully beautiful is one Arabian scarf of brilliant Egyptian green, with the reverse side woven in pale-toned, changing colors. These scarfs offer infinite possibilities to clever minds. A great house of the Place Vendôme has ordered of the Maison Lauer a magnificent design embroidered in silver on Nattier blue silk, and bordered delicately with Louis XV flower wreaths.

(Continued on page 100)

THE EXTREME ADOLESCENCE OF AMERICA

A CLEVER and observant Englishman who visited New York not long ago made the remark that American society is "in the hands of the young thing." He was so nearly right that no one challenged him.

The "young thing" appears everywhere, an astounding combination of worldliness and ignorance. She is a fantastic grotesque, pretty in the modern manner, which is a wild mixture of Paris, futurism, the primitives, and a little rouge. She is quite small, inconceivably fragile; she has a delicate chin, audacious eyes, and a candid forehead. She is feverishly interested in two things, herself and her clothes. Everything else in the world quite frankly bores her to tears. She likes to confess that she has no faith in love and no belief in romance. She has

England Has Its Flapper, Germany Its "Backfisch", and France Its "Jeune Fille," but We Are Dominated by "The Young Thing"

a smattering knowledge of everything,—she knows a little French (enough to read Loti and de Coulevain), she can sing little songs in bad Italian, and she has heard about El Greco because he is the fashion.

The "young thing's" one claim to genius is her originality in clothes and her superlative grace. She has none of the delightful irony of experience but all

the bitterness of knowledge. She is intolerant of middle age and ignores old age altogether. She has the trick of making a gray-bearded philosopher feel the entire futility of his questionings. It is the oldest and the cruellest trick in the world. She has the air of one possessed of the secret of happiness and power. The most expert sarcasm is helpless in the face of her. She is young, she is lovely, and she

is superficial; she is like American frame-houses and temporary stone walls and mushroom cities. Wherever she is, she is the focus of attention, the center of attraction.

The funny English "flapper" with her gawky legs and soulful eyes is still kept very much in the social background. And the French *jeune fille* fills her own rôle deliciously, naively conscious of how perfectly it fits her.

In Europe the young girl is not paying any particular homage beyond the natural love and admiration of her friends. She never takes the center of the stage until she marries. Youth, over there, is as beautiful and as enviable as it is here, where in the world—perhaps more so—because of its brevity.

(Continued on page 88)

SMART FASHIONS *for* LIMITED INCOMES

Sports Clothes and Evening Clothes for the New Season.

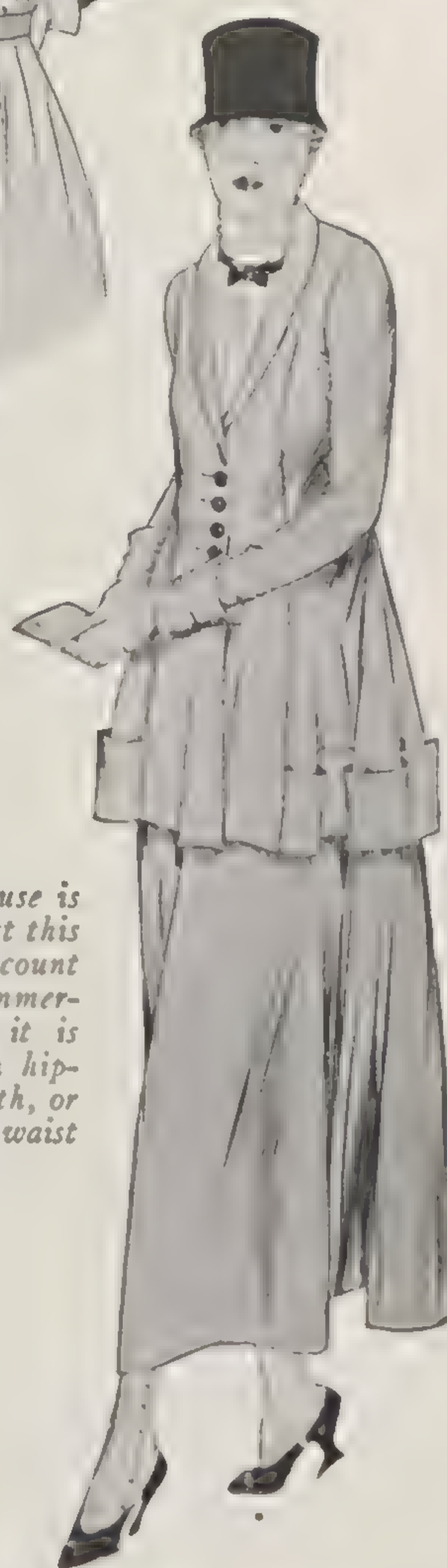
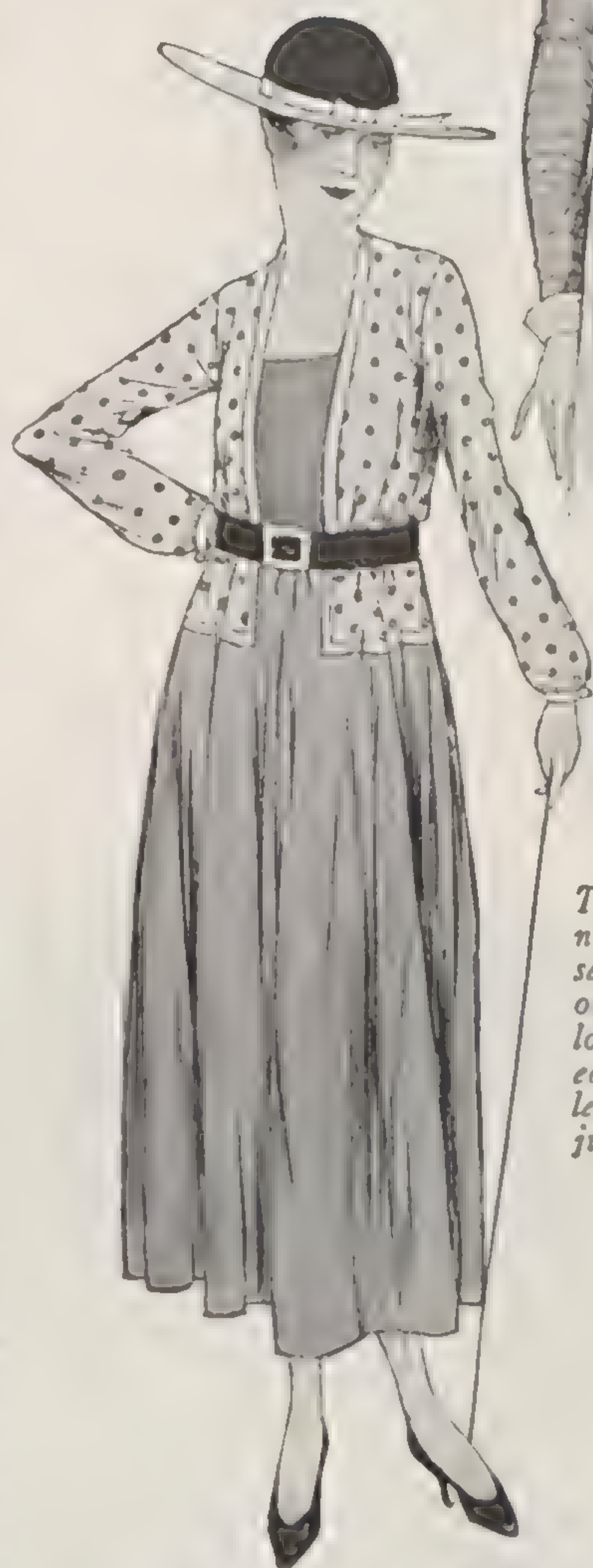
With the Slim Silhouette Come Two Friends of the Limited

Wardrobe, Crêpe de Chine and the "Tailor-Made"



(Left) When moderate means suggest that one remodel an evening frock of last season instead of making a new one, a model to the purpose may be found in this evening frock specially designed to combine a light and a heavy material, such as chiffon cloth and chiffon velvet

(Right) Even in late winter one may safely purchase such an evening gown as this, assured that the airiness of its net and satin skirt and the limited scope of its sequin and embroidery bodice will render it entirely suitable for the warm evenings which come when spring comes



The Russian blouse is no transient guest this season. We may count on at least a summer-long visit, and it is equally smart in hip-length, knee-length, or just below the waist

That delightful and serviceable material, crêpe de Chine, has been sorely missed from the limited wardrobe; its return is doubly welcome when it brings such pleasant novelties as the new plain-and-figured frocks

The fashionable woman, we hear, will spend the coming season in but two costumes, sports suits and evening gowns. But the "tailor-made" will surely find an hour for itself somewhere in her day

ings some of the most striking costumes for both town and country wear were these Russian blouses, in vivid or delicate shades, in chiffon, crêpe de Chine, and fine handkerchief linen, worn with plaited skirts of satin or crêpe de Chine. In the middle of this page is a Russian blouse with a matching hat, both inspired by a suit of Russian armor. This blouse would be very pretty in pale gray charmeuse. The hat shown with this blouse matches the blouse and is embroidered up the front and back with silver threads.

FOR SPRING EVENINGS

The costume at the upper right is just the evening dress to purchase at this season, for it may still be worn with comfort during the warmer nights which come with the spring. It is of sapphire blue silk net over sapphire blue satin, and the bodice is made entirely of sapphire blue sequins and peacock green and silver embroidery; at the waist is a narrow belt of silver ribbon, which ties in a flat bow at the back. Under the simple side draperies, the skirt is straight and medium full. It is embroidered in sapphire sequins and green and silver threads around the bottom and in vine-like lines through the skirt. This gown would also be charming in gray and silver or in all black silk net with jet.

The woman whose wardrobe allowance makes the remodeling of frocks advisable may find a useful design in the model at the upper left of this page. Such a combination as taupe satin, made over some such foundation as taupe chiffon cloth would be excellent for this frock. The simply made bodice is straight and fastens at the back.

STRAIT slim lines, skirts six to eight inches from the floor, a natural waist-line, and sleeves either short or long according to time and place, this is the shadow cast before them by the spring fashions. There are rumors of other silhouettes, particularly of one sloping out at the hips and in at the heels; which line will be the most popular and which the most fashionable is yet doubtful.

From early indications, this is to be a fashion season made up of two kinds of clothes,—sports clothes and evening clothes. Many of the first tailored suits for town wear are built on sports lines. The well-tailored suit, a revival of the old-time "tailor-made," is very much in evidence in all the early exhibitions. It is held in high favor by many of the smart women traveling south. At the lower right on this page is an excellent example of this popular model.

THE RETURN OF CRÊPE DE CHINE

Crêpe de Chine and a heavy silk crêpe are the materials favored in many of the early dresses for afternoon and country wear. At the lower left on this page is a model which shows how plain crêpe de Chine and figured or embroidered crêpe de Chine may be combined. The skirt and front part of the blouse may be in oyster white crêpe de Chine, while the dress, is of oyster white crêpe de Chine with large Delft blue dots. A belt of Delft blue suède with a steel buckle would complete a very dainty yet serviceable frock.

It is quite evident that the Russian blouse has come to stay with us the whole season through; at the early spring open-

FOLLOWERS IN THE TRAIN OF THE TRAVELER

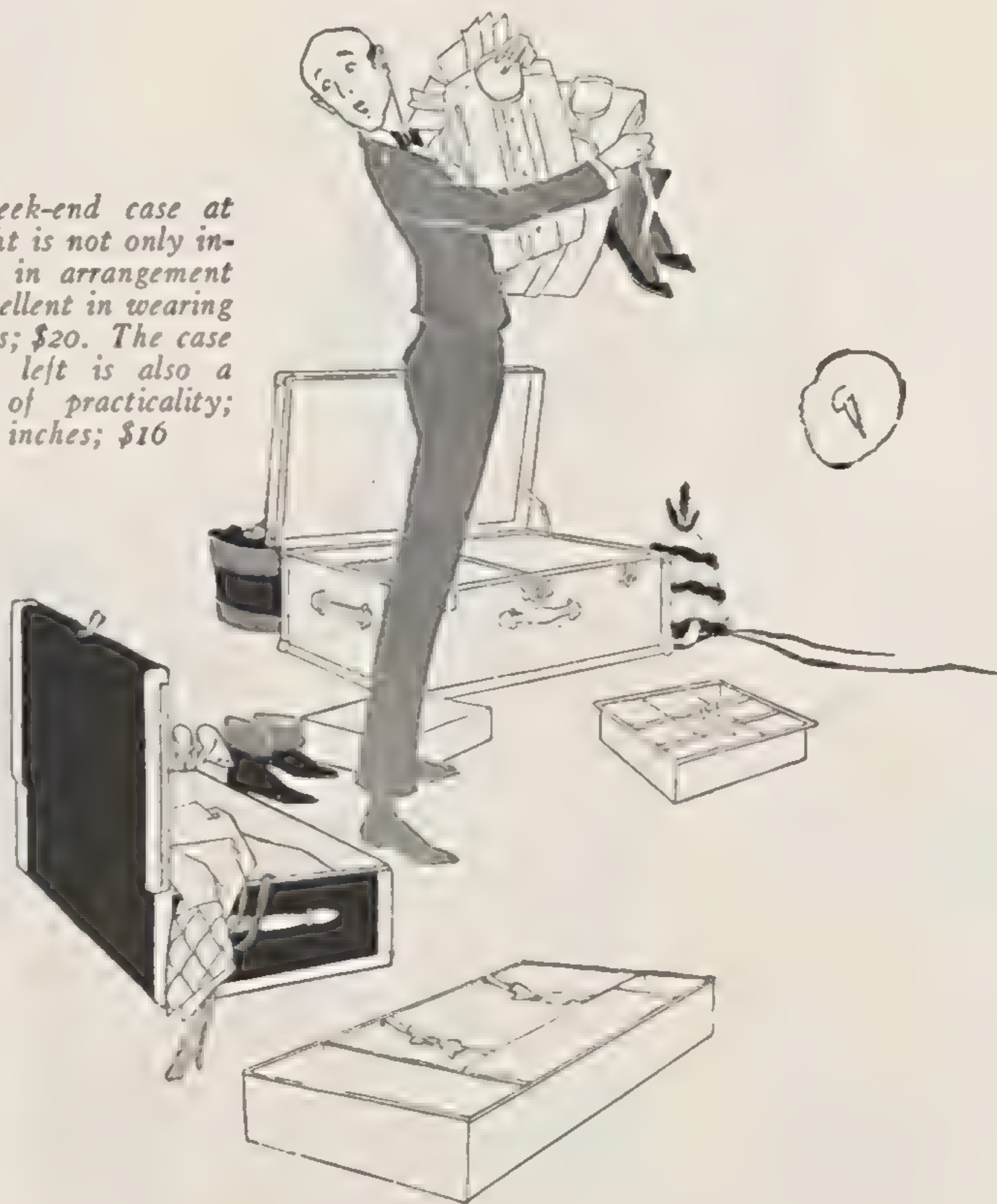
LUGGAGE is no longer considered chiefly from the standpoint of its wearing qualities. The traveler of to-day who buys a trunk or bag demands style and convenience besides wear, and this demand has unquestionably encouraged the manufacturers of luggage to study the needs of the traveling public, to make his trunks and bags compact and convenient, and to increase their wearing qualities. Although it is undoubtedly true that the modern purchaser does not expect as much use of his trunk as did the former generation, it is equally true that he travels so much more in a given time that unless a trunk or bag, particularly the former, is staunchly constructed, it will soon go to pieces as tragically as did the one-horse shay.

ALL THE MODERN CONVENIENCES

The 22 by 40-inch trunk shown at the lower right on this page is the last word in the language of wardrobe trunks. It is of extra heavy vulcanized fibre, and the trimmings are fastened with rivets to make them absolutely secure. The interior is remarkably ingenious. The clothing is held firmly in place on well-constructed hangers, and the space at the bottom, which usually is stuffed with a heterogeneous mass of small packages, is occupied by a shoe box and a cleverly constructed sanitary case for soiled clothes. The case and the shoe box are both removable. At the other side are deep drawers, one of which may be had with a front panel which slides up to reveal three small drawers, to contain jewels or accessories. One drawer is so arranged that it may be inverted over another to form a hat box, and, when closed, all the drawers are locked securely in place by the steel bar which bisects them. The top section of the trunk, which shuts down over the racks, has a cushion top, which, acting as a compressor, holds the clothes firmly but softly in place, avoiding wrinkles. The very newest feature, the electric iron holder, has been put in because the makers discovered that many travelers use electric irons, yet find difficulty in packing them because of their weight. This device will carry an electric iron of any size, and it will act as a stand for the iron when it is in use. These attachments may be had separately for \$1.75 each.

Like Modern Business, Modern Luggage Is Highly Specialized: A Place for Everything, and Nothing Else Should Go into That Place

The week-end case at the right is not only ingenious in arrangement but excellent in wearing qualities; \$20. The case on the left is also a model of practicality; 24 inches; \$16



Another excellent new wardrobe trunk is that sketched at the lower left. It has a foundation of three-ply veneer, covered and interlined with black fibre. Its edges are round and half of its top may be lifted, so that the clothes hangers are easily accessible. The hangers are so arranged that they may readily be pulled out, and to the hangers is attached a

strap for umbrellas or parasols. The shoe pockets at the bottom are an excellent way of utilizing what is usually waste space. The drawers all have tapes to hold the clothes in place,—a great boon, as all packers know. Striped cretonne or elaborate cretonne lines this trunk, which may hold even twenty gowns.

The week-end case is far too convenient

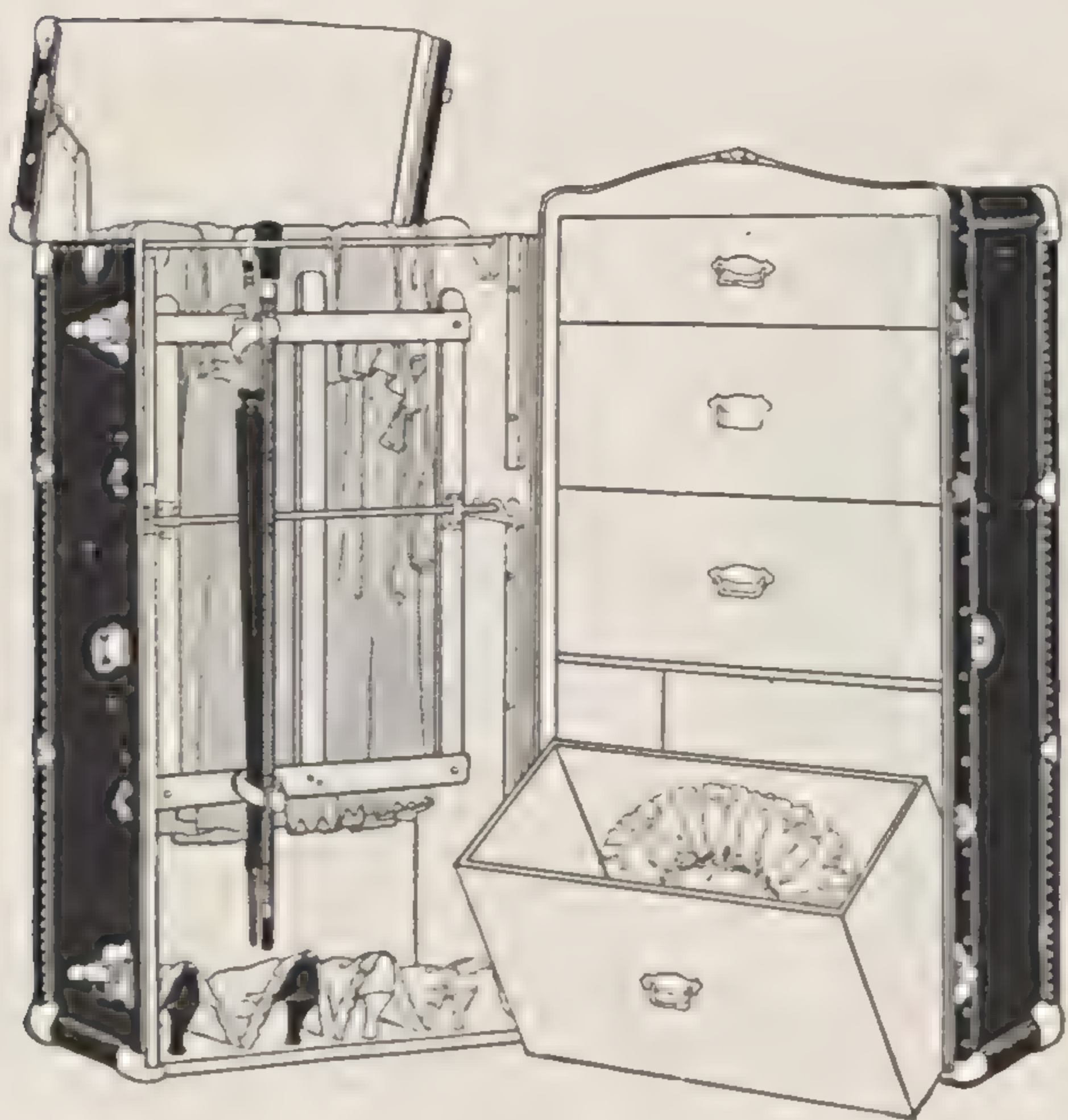
an article not to be permanently with us. One of the newest models appears at the right of the sketch at the top of this page. Made of three-ply basswood veneer bound in fibre, and covered with enameled duck bound in rawhide, it is extremely good-looking and will give excellent service. It is lined with figured sateen and has, besides the undivided bottom space, a deep top tray, bisected. One half is fitted with a hat form and pockets, and the other side may be used for blouses and lingerie, or else it may be fitted with a shoe box, divided into compartments. The case may be had in two sizes, either 28 or 30 inches long, by 17 inches wide and 12 inches deep. The smaller size costs \$18.

Another excellently arranged week-end box is shown at the left of the same sketch. It is of basswood veneer covered with moleskin, bound with fibre, and heavily riveted, so that it will stand the trials of being checked. The three-inch deep tray is cleverly divided with a compartment for shoes, and the top is fitted with a shirred pocket. It may be had in a length of either 24, 26, or 28 inches, by 14 inches wide and 8 inches deep. The price increases 50 cents for each larger size.

Ingenious in design and compact in arrangement is the limousine case, two views of which are photographed at the bottom of this page. It is of black English morocco, lined with moire, and fitted with white celluloid toilet articles. It measures 6 inches in length and 12 inches in height.

FOR SHOES AND OTHER SMALL THINGS

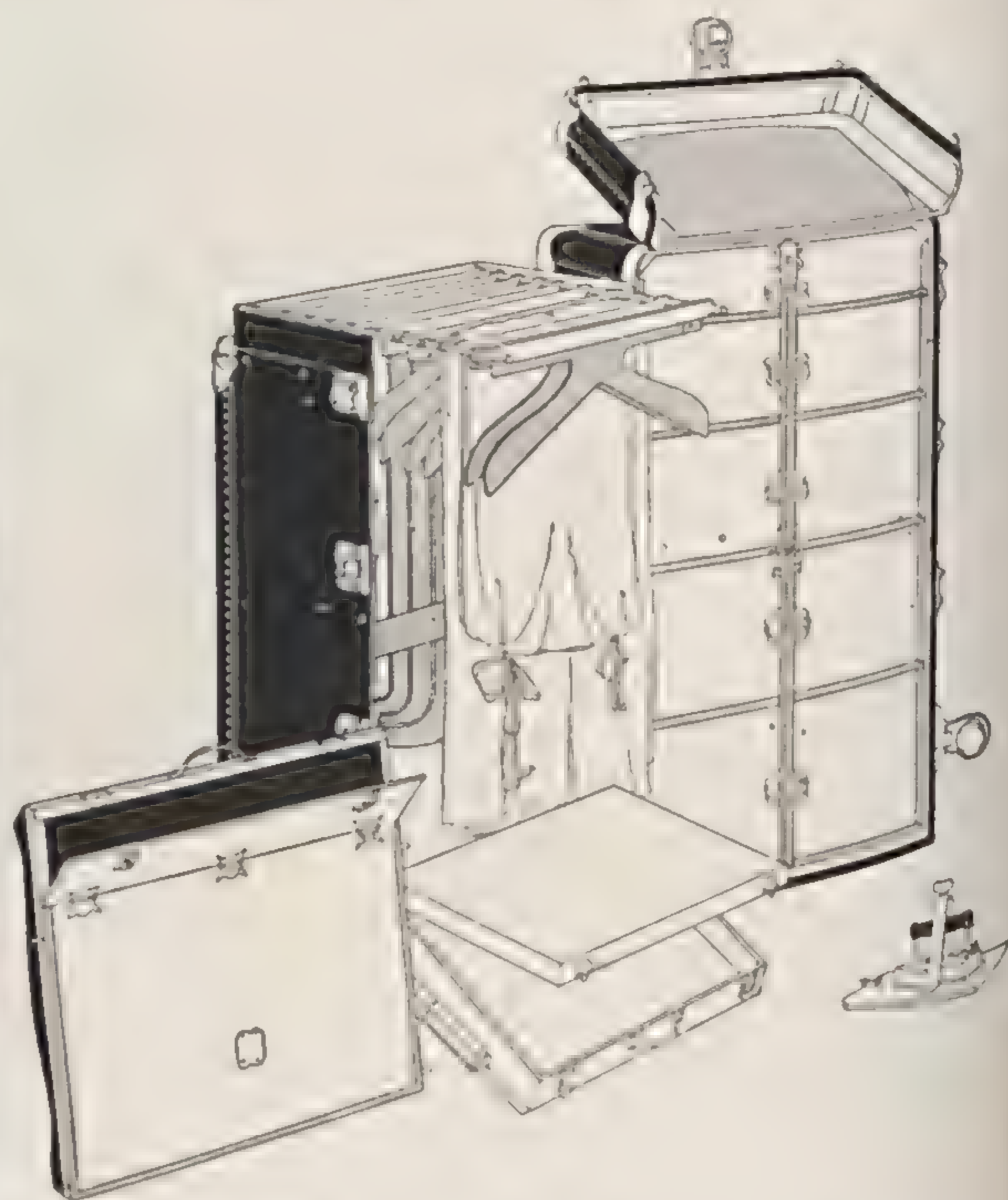
For a trip of any length, a small shoe trunk like that at the upper right of the next page is a great convenience, for in it one can pack shoes, hosiery, and even gloves, and locate them at a moment's notice. The modern woman has discovered the many advantages of packing in several small trunks, rather than in one or two large ones in which the articles soonest needed are sure to be at the bottom. This shoe trunk, and the suit case and hat box photographed at the lower left of the next page, are what is generally known as "taxi luggage." All three of these pieces are finished alike in black enamel with tan leather reinforcements which are riveted at the corners. The



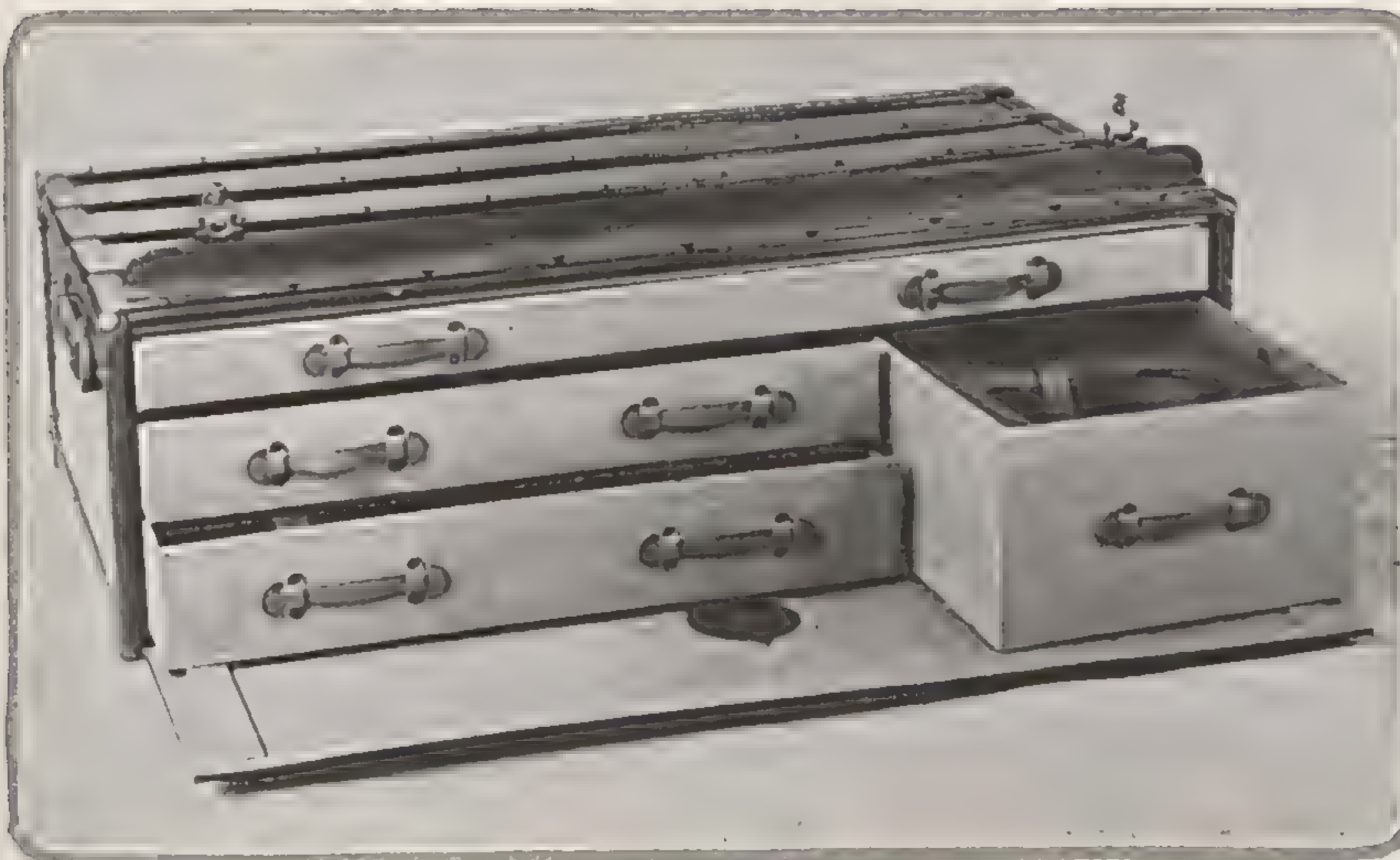
This wardrobe trunk is founded on three-ply veneer and covered and interlined with black fibre. Its top has a convenient way of lifting, so that the hangers may easily be reached; \$45



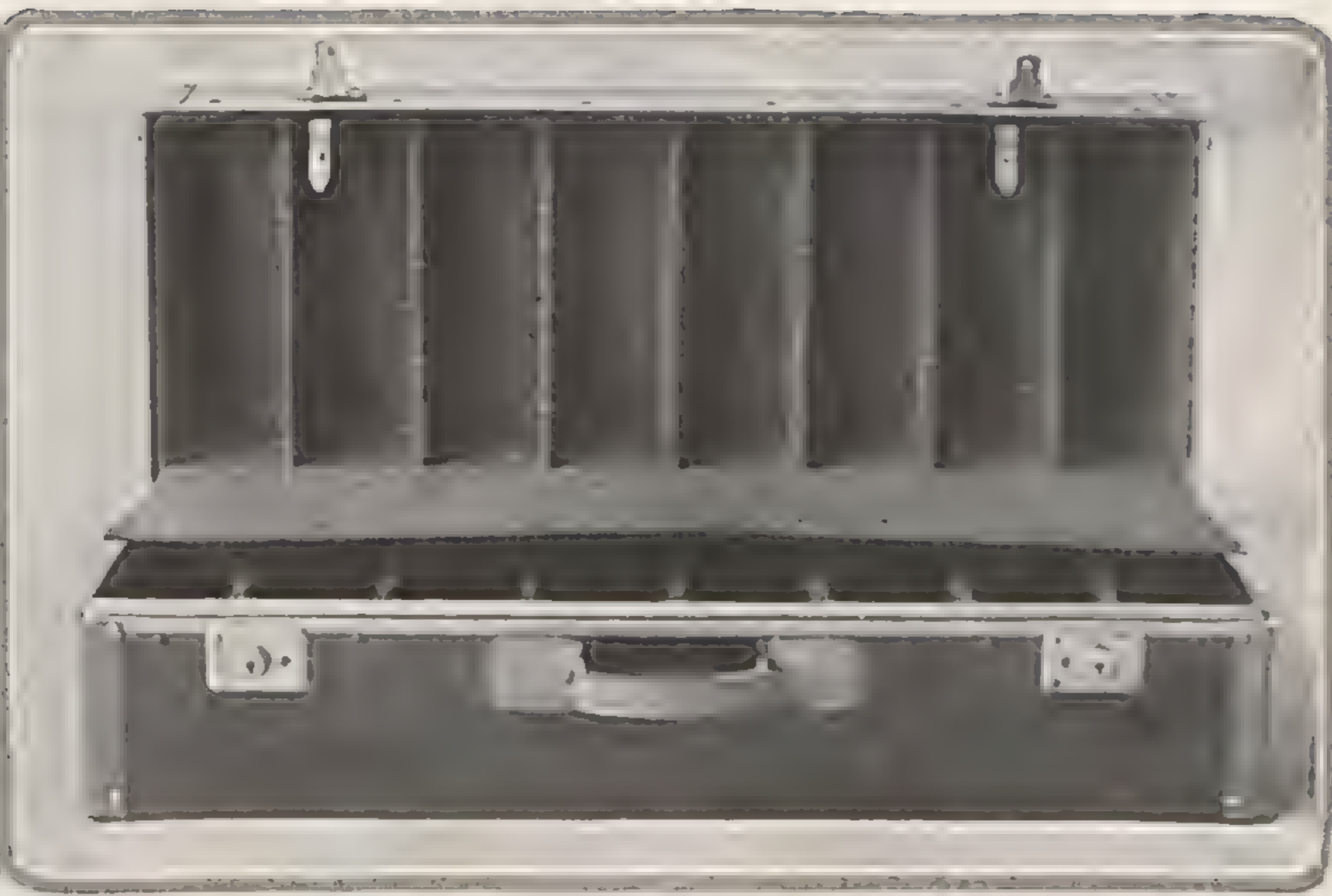
All the celluloid toilet articles that the most exacting of womankind could desire are contained in this limousine case of black English morocco, lined with moire; \$15.75



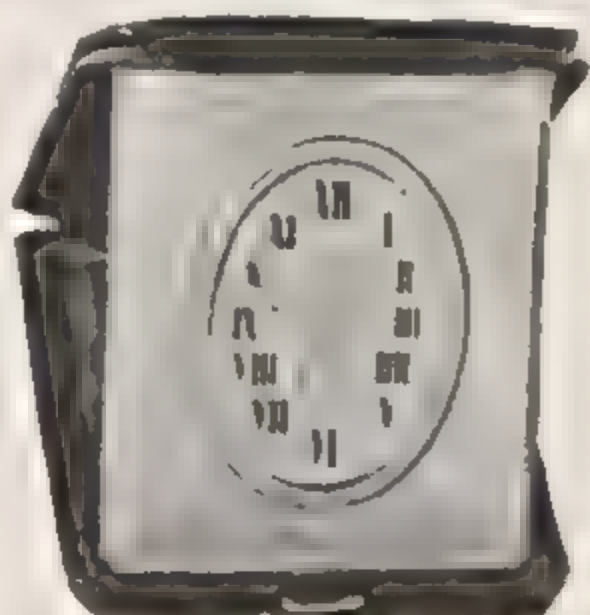
Behold the latest coined word in the language of wardrobe trunks. Every bit of space is utilized, and it contains all the modern conveniences, even to a holder for an electric iron; \$95



No matter how long one's sea voyage may be, one's clothes remain unwrinkled if they are carried in a steamer trunk like this. It is not necessary to remove it from under the berth in order to unpack it; \$65



One of the most convenient traveling companions one could find is a shoe trunk, for it may contain, besides shoes, stockings, gloves, and all those little articles that can never be found in a big trunk; \$15



An utterly feminine trifle is this traveling clock of colored enamel, in a black morocco case. Tiny diamonds are set in its platinum hands; \$125

shoe case is lined with flannel, and the others with cretonne. The shoe case measures 32 inches long, 13 inches high, and 10 inches wide. The suit case is 24 inches long, and has a tray with covers to protect the clothes. The hat box, which measures 18 inches by 17 inches, has a removable hat standard and a pocket.

A suit case de luxe is illustrated at the lower right. Of crushed levant in any of various charming colors, it measures 20 inches by 12 inches by 5 inches. It is lined with white moire, a complete toilet set of French gilt is arranged in the cover, and its locks and outer trimming are also of French gilt. A black mackintosh cover accompanies it.

One of the prettiest traveling clocks to appear recently is that in the middle of the page. The case of black watered silk measures 3½ inches by 4½ inches. The face is of colored enamel on sterling silver gilt; the platinum hands are inset with tiny diamonds. The movement is Swiss.

FOR THE SMALL, PERFECTLY KEPT WARDROBE

Many women, particularly when they travel with only a small wardrobe, prefer to pack it flat in drawers well stuffed with tissue paper. For them has been designed the trunk photographed in the middle of this page. It devotes its full depth to its drawers, its hat box, and its shoe box, and, unlike most trunks which stand on end, it opens at one end,



not in the middle. This trunk is of enameled duck bound with fibre, with brass rivets and locks. It has three drawers of graduated sizes, a tape-lined hat box of generous proportions, and a shoe box lined with flannel to protect metal slippers or those of delicate tones. It will hold ten pairs of shoes. It may be lined with cretonne or with a plain material.

FOR SHIPBOARD

When one must stay on shipboard for an extended period and wishes to make use of every inch of the small cabin space, the steamer trunk at the upper left of this page is a most useful thing. Unlike most steamer trunks, it is not necessary to remove it from under the berth in order to unpack it. One long shallow drawer, intended for gowns, two shorter deeper drawers, and a medium size hat box complete it. The trunk measures 43 inches, the regulation size, and the hat box 13 inches by 19 inches. The upper drawer has three tapes to hold the clothing securely. The trunk is of enameled duck with leather binding and strips of wood.

(Left) This trunk devotes all its depth to drawers, a hat box, and a shoe box. Its lining may be cretonne or sterner stuff; \$55, with plain lining; \$60, with cretonne



Modern women do not believe in putting everything in one trunk and then hunting frenziedly for some small article. Instead, they pack several small cases, like this hat box and suit case. Such things are known as "taxi luggage"; suit case \$9; hat box, \$7.50



It is more than just an everyday suit case; it is a suit case de luxe. It is of crushed levant in any of various charming colors, it is lined with white moire, and a toilet set of French gilt resides in its cover. A black mackintosh cover accompanies it; \$75

S E E N i n t h e S H O P S

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, New York



(Above) If some odd chance should relegate femininity to blouses and skirts for the rest of their days, this French blouse would be a favorite uniform; \$7.50



(Above) The festive frill appears again on early spring blouses. Undoubtedly this hand-made blouse of French voile did very well indeed to acquire one; \$7.50

THE first hints of spring fashions begin to show themselves in smart new frocks and fresh blouses to freshen up the winter suit. Such a blouse is illustrated on the lower left of this page. It is made of two tones of soft gray blue and beige Georgette crêpe, excellent in quality and simply combined. The body of the waist is of blue Georgette crêpe trimmed with bands of beige Georgette crêpe which are set in by hemstitching and continue around the back as well as the front. The yoke and sleeves are set in with cording and the wide collar and turn-back cuffs are also fashioned of the beige Georgette crêpe. In other color combinations the body of the blouse is beige with blue bands, gray with coral, white with flesh color, or the reverse of the last, flesh color with white trimmings.

A Georgette crêpe waist not strictly tailored comes in lovely tones, such as soft gray blue, beige, flesh, and also in white. The round collar and the cuffs to match are scalloped and hemstitched very simply. Fine pin tucks trim the front of the waist; the fold on the front is fastened with small white pearl buttons. This blouse is shown in the upper middle.

A fine hand-made waist, an excellent and inexpensive model, is shown on the upper left. The white French voile is soft and becoming, and the cool turn-back collar is edged with a generous hand-hemstitched ruffle, finely plaited.

FOR THE CHIC EXCLUSIVELY

The smart French voile waists are always demanded by the chic woman. The waist illustrated in the lower middle is fine in design and makes splendid use of real filet lace inserts down the center front. Drawn-work and hand-embroidery also trim the front and are bordered by fagoting. The roll collar extends in points over the tucked shoulder and fastens at either side of the front with large crochet buttons. This collar is trimmed with an insert of filet lace



(Above) Any woman who can resist the combination of gray blue Georgette crêpe banded with beige Georgette crêpe please tell us how she does it; \$5

(Right) This French voile blouse makes clever use of crochet buttons and also uses real filet lace and fagoting to advantage; \$11.50

(Above) If one's mind runs to pastel shades, this Georgette crêpe blouse has them. It may be had in any of several colors and is very lovely; \$6.95



(Above) When French batiste, fine net, Valenciennes lace, and a whole corporation of pin tucks get together to make a blouse, the result is apt to be good; \$14.50

and a double row of fagoting along the edge. The cuffs, which flare slightly at the wrists, are also trimmed with filet and repeat the double row of the fagoting. Large crochet buttons fasten the waist.

French batiste and fine net footing compose the blouse on the lower right. The collar is trimmed with a double frill of Valenciennes lace set on the footing with hemstitching. The surplice opening of the waist is finished with rows of hand hemstitching, Valenciennes lace, and fine pin tucks which give the softest possible effect. The sleeves are tucked and the cuffs are finished to match the collar. The back of the waist has a pointed yoke of net footing and hand-made drawn-work.

A very attractive hand-made French blouse is illustrated on the upper right. It is of French voile, with collar, cuffs, and frill neatly tucked and bordered with hand-hemstitching. The sleeves and yoke are set in with cording, and the small buttons are of pearl.

A SPRING INVESTMENT FOR THE SMART

A one-piece dress of serge is always a good investment for early spring. An effective yet inexpensive frock is illustrated on the right of the middle on page 71. This frock is made of serge, and comes in navy blue with embroidery in blue or in rose. The dress may also be had in white serge with the colored embroidery. Large buttons and loops of the material fasten the waist. The skirt is plaited, and a straight sash-belt forms the dividing line between it and the Russian waist.

The hat worn with this dress is a large upturning sailor of blue satin with band and flange of mustard-colored hemp. Small bright colored straw flowers of appliqué are on the crown band.

It is always well in the early spring to have at least one serviceable silk dress which this season may be of either satin or crêpe de Chine. A very smart frock of crêpe de Chine is shown in the

upper middle of this page. It comes in white, black, and gray. The waist is made simply with a large roll-back collar and a vest of Georgette crêpe in matching color edged with china beads which also trim the cuffs. The skirt is made in an apron effect with large buttons of the material as a trimming, and a row of cording is near the deep hem at the bottom. This apron effect is also carried out in the back of the dress, where it reaches almost to the hem of the skirt. A soft crushed belt of the material completes the costume.

The large black satin hat has a wide flaring brim edged with a band of tulle and has a French ostrich fancy in a holder of black jet on the right side.

A very smart inexpensive Georgette crêpe dress is illustrated in the lower middle of the page. It is excellent for spring wear under a top coat as well as for southern wear. It may be had in a great variety of colors: coral, a soft blue, beige, flesh, and white. The bodice is simply made with a design of beads matching in color the material of the dress. A cross-piece of white Georgette crêpe adds a bit of color and lends softness to the neckline. The full skirt has three tucks, and the sash which is finished with beaded ends ties loosely at one side. The hat worn with this is a navy blue milan straw faced with satin. Grosgrain ribbon is tied around the crown and finishes in a bow in front.

FOR SOUTHERN WEAR

For southern or afternoon wear, a more elaborate dress is a necessity. One of soft

(Below) We observe with pleasure the re-appearance, this season, of pongee; it causes one to remember that straight lines should do wonders for any woman; dress, \$29.50; hat, \$15

(Below) She who owns a frock made of serge embroidered in color has found one way of being smart. A blue satin and mustard hemp sailor adds new meaning to life; dress, \$25; hat, \$25

gray Georgette crêpe with beaded collar and bodice is shown on the lower right of this page. The little chemisette is of flesh-colored Georgette crêpe. The sleeves are made with deep cuffs tucked like the beaded skirt. A sash ties at one side, and its long ends are finished with deep bead fringe.

THE STRAIGHT LINES OF SPRING

The sports dress shown on the left of the middle of the page is of a very good quality of pongee, cut in straight simple lines and with a deep rolling collar and full skirt, which is laid in unpressed plaits. The girdle is beaded with beads of all colors. The sleeves are set in with a cording at the armholes, and the cuffs are turned back and fastened with a tiny self-covered button.

Cocoanut straw combined with bright colored velvet flowers compose the hat worn with this frock. The under brim is faced with faille silk. The hat may be had in all colors.

A dress which would be becoming to almost any figure is of khaki-kool and is illustrated on the lower left. It may be had in oyster white, white, or soft yellow. It is cut low on either side in a panel over the hips and a belt trimmed with soutache braid connects these two sections at the waist-line back and front. From under the belt and side sections come deep box plaits.

The large hat is of yellow cocoanut straw with flowers embroidered in silk on it in gay colors. The under-facing is of yellow faille.

(Above) That early spring frock should be of some serviceable silk. A soft crêpe de Chine worn with a large satin hat would be smart; dress, \$37.50; hat, \$20

(Above) Because one desires a slim silhouette, one chooses a frock of crêpe de Chine, pongee, or soft satin, instead of the bouffant taffeta of last year; this Georgette crêpe frock comes in pastel colors and is beaded; \$39.50

(Left) This is the sort of dress that determines on straight lines and then insists upon giving them to one's figure. A yellow cocoanut straw hat is gay with embroidered flowers; dress, \$39.50; hat, \$16.50

(Right) One example of what can be done, in the way of afternoon frocks, with a soft material is this gray Georgette crêpe; it is elaborately beaded and has a becoming chemisette made of flesh-colored Georgette crêpe; \$59.50

THE YOUNGER GENERATION

MODELS FROM DE PINNA



(Above) There comes a tide in the affairs of men when they are beyond rompers, yet not ready for serge suits. In that time of difficulty, one turns to a suit of linen, either white or colored, with a coat like that big boys wear, save that it fastens with pearl buttons



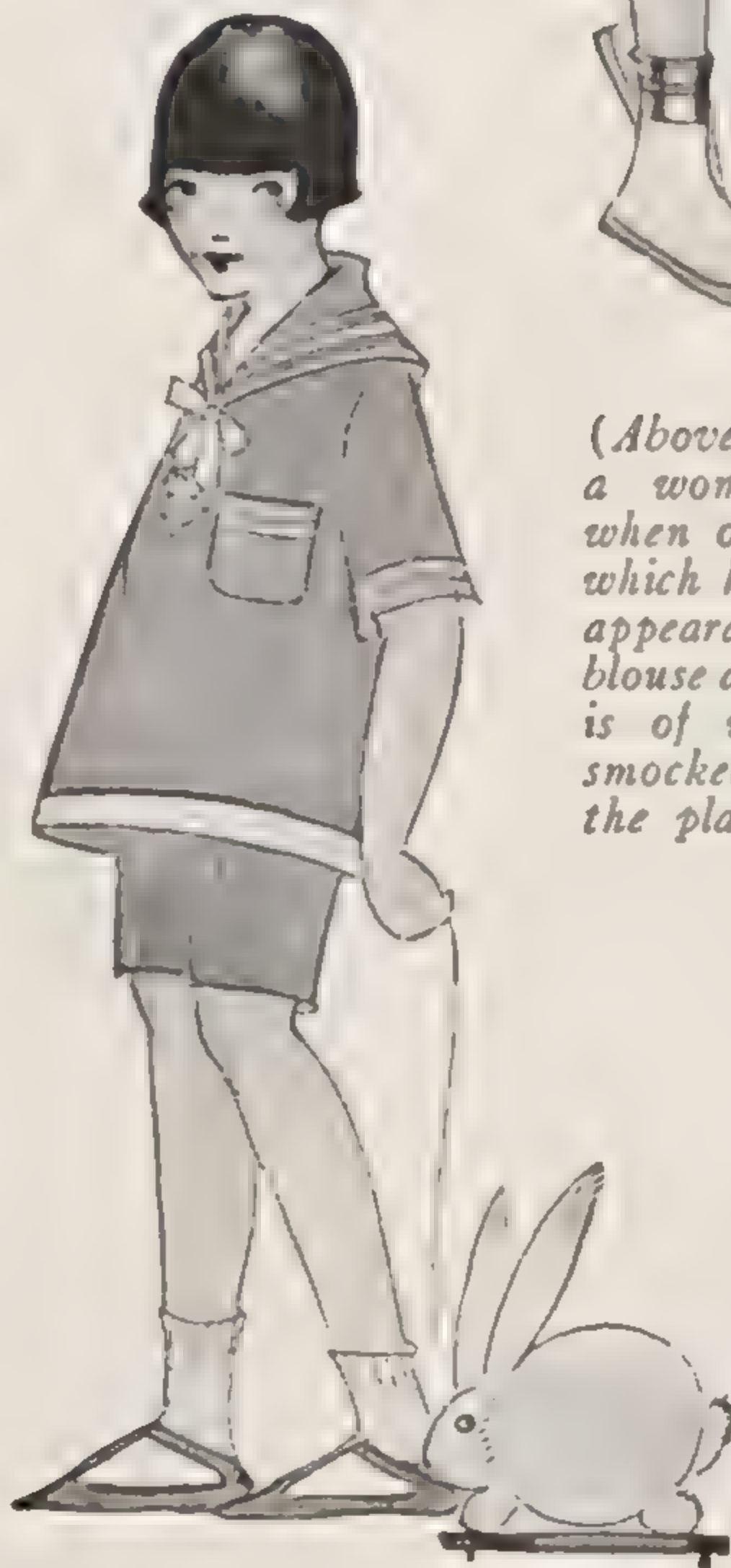
(Above) One of the best ways to jump rope is in a frock of Delft blue linen, worn over a blouse of white batiste. The embroidery is of a deeper blue, and a black ribbon is drawn through the box plaits of the skirt and tied in a bow in back



(Above) One is practically a woman of the world when one achieves a frock which has all the grown-up appearance of a separate blouse and skirt. The blouse is of white corded linen, smocked for trimming, and the plaited skirt is Scotch plaid linen



(Above) Many of our best-known young men about town are sponsoring top coats like this one. It is of covert cloth, and it has two deep patch pockets,—a really thoughtful attention. It fastens with brown bone buttons, and it is belted in the back only



(Above) Really, if one doesn't watch these mothers closely, they will do their utmost to dress one like a little girl. Therefore, one must insist on strictly masculine garments, like this suit of blue linen, banded and piped with white linen. It may be of white linen trimmed with blue, if one wishes, or even all of blue serge



(Left) Now is the time for all good men to come to the aid of the birthday party,—and they come in suits of white linen collared with blue linen and fastened with gilt buttons. It may also be had in other colors and heavier materials,—in the ever dependable blue serge, for instance

(Right) School really isn't half bad, when one owns a school suit of Scotch tweed, made on Norfolk lines. The patch pockets are trimmed with bands of the material, and the belt passes through loops at the sides. The suit may also be had in white linen or in colored linen for warmer weather



VOGUE PATTERN SERVICE

An Unwonted Mode for Spring Will Be the Popularity of the Separate Coat and Dress, a Favor Continued from the Winter Season



Coat No. C3666. At once very becoming and very practical is this method of cutting the coat in only four pieces



Coat No. C3550. Sleeves which are cut in one with the side and back sections eliminate seams and give a flowing line to the straight silhouette

A complete description of these and the following patterns will be found on pages 90 to 92



Coat No. C3631. For convenience, the sleeves are cut in one with the yoke; for comfort, the collar lies down or else rises at one's bidding



Coat No. C3661. The fullness at the back and sides is kept in its place by the belt, which runs through a casing



Coat No. C3561. A satin evening wrap may be trimmed with cut ostrich and shirred to hang on the long straight lines which have come to be required by the modern silhouette

THE patterns on this and the following pattern pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 50 cents for each waist, suit coat, skirt, child's smock, or lingerie pattern; \$1 for complete costumes, one-piece dresses, separate coats, and long negligees. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, order from

VOGUE PATTERN SERVICE, 443 FOURTH AVENUE, NEW YORK CITY

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NEW YORK CITY: 443 Fourth Avenue

PHILADELPHIA: Empire Building (Room 304) 13th and Walnut Streets

BALTIMORE: The Flower House Studio, Charles and Hamilton Streets

ATLANTA: The Smart Shop, Connally Building (Room 203)

BOSTON: 149 Tremont Street (Room 605)

PITTSBURGH: Joseph Horne Co., 5th and Penn Avenue

CLEVELAND: Halle Brothers, Euclid Avenue

CHICAGO: Stevens Building (Room 932), 20 N. Wabash Avenue

LOS ANGELES, CAL.: Bullock's

SAN FRANCISCO: 233 Grant Avenue, Joseph Building

MONTREAL, CANADA: The Children's Shop, 15 McGill College Avenue

LONDON, E. C.: ENGLAND: Rolls House, Brems Building



Coat No. 3663. Cutting a satin evening wrap in but two pieces facilitates matters and makes Chinese tassels one of those necessities that every woman welcomes

PEPLUM AND BLOUSE ARE

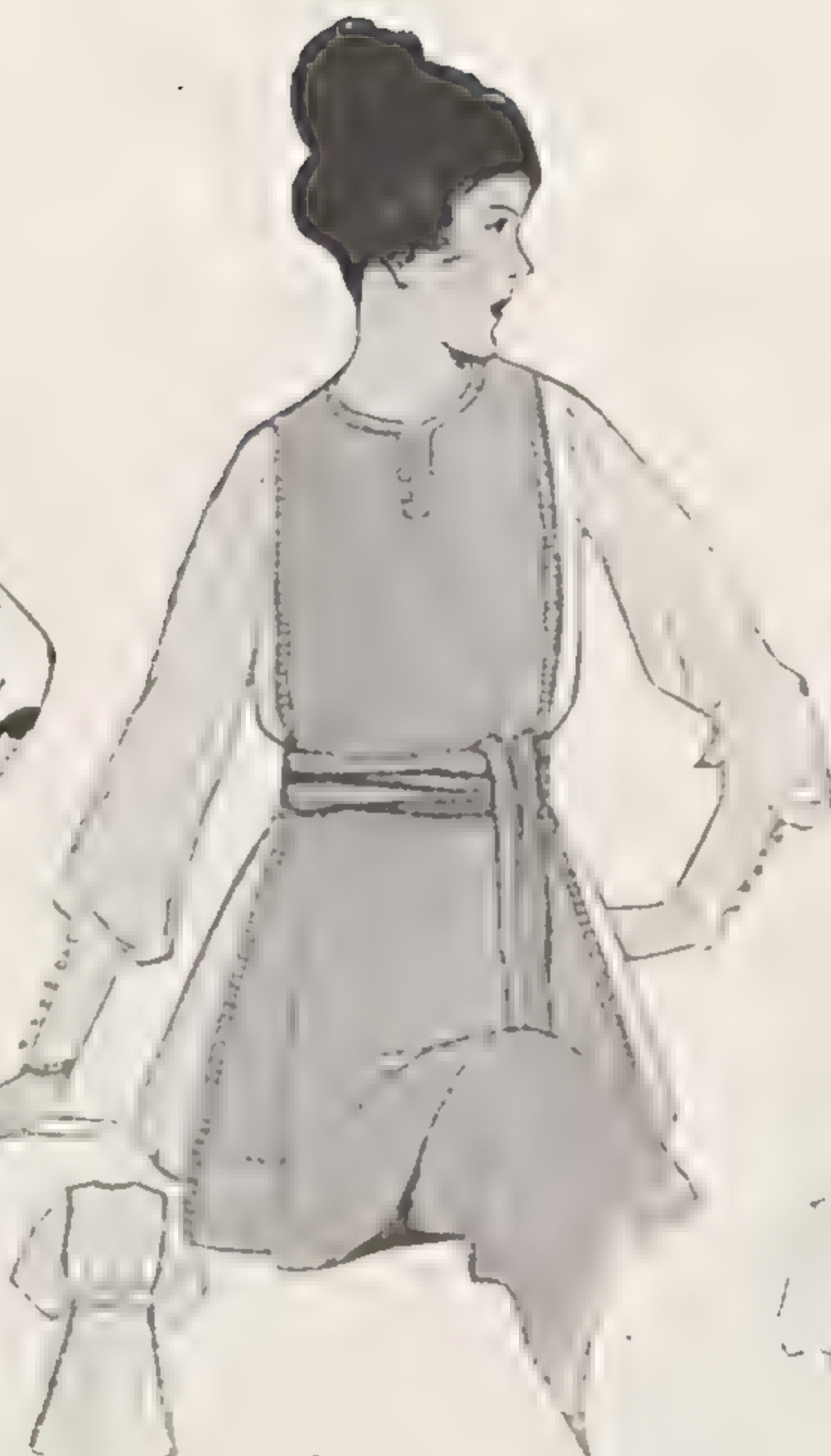
STILL SEEN TOGETHER

THE SKIRT IS FULL,

STRAIGHT, AND LONGER



Blouse No. C3142. When collar, yoke, and armhole are in one piece, they may be of material contrasting with the rest of the waist



Blouse No. C3629. An overblouse of serge or satin to match the skirt is worn with sleeves of chiffon or some other thin material



Blouse No. C3489. This model is effective under elaborate treatment and in tailored form; chifon and satin are smart for it



Blouse No. C2880. When a blouse is tailored, there is a way of making it especially distinctive by cutting the collar and the front in but one piece

(Right) Skirt No. C3418

(Below) Skirt No. C3255

A complete description of these patterns will be found on pages 90 to 92

(Left) Skirt No. C2756

(Below) Skirt No. C3667

Skirts like these may be made of satin, serge, tweed, or tub material; they are full without being flaring



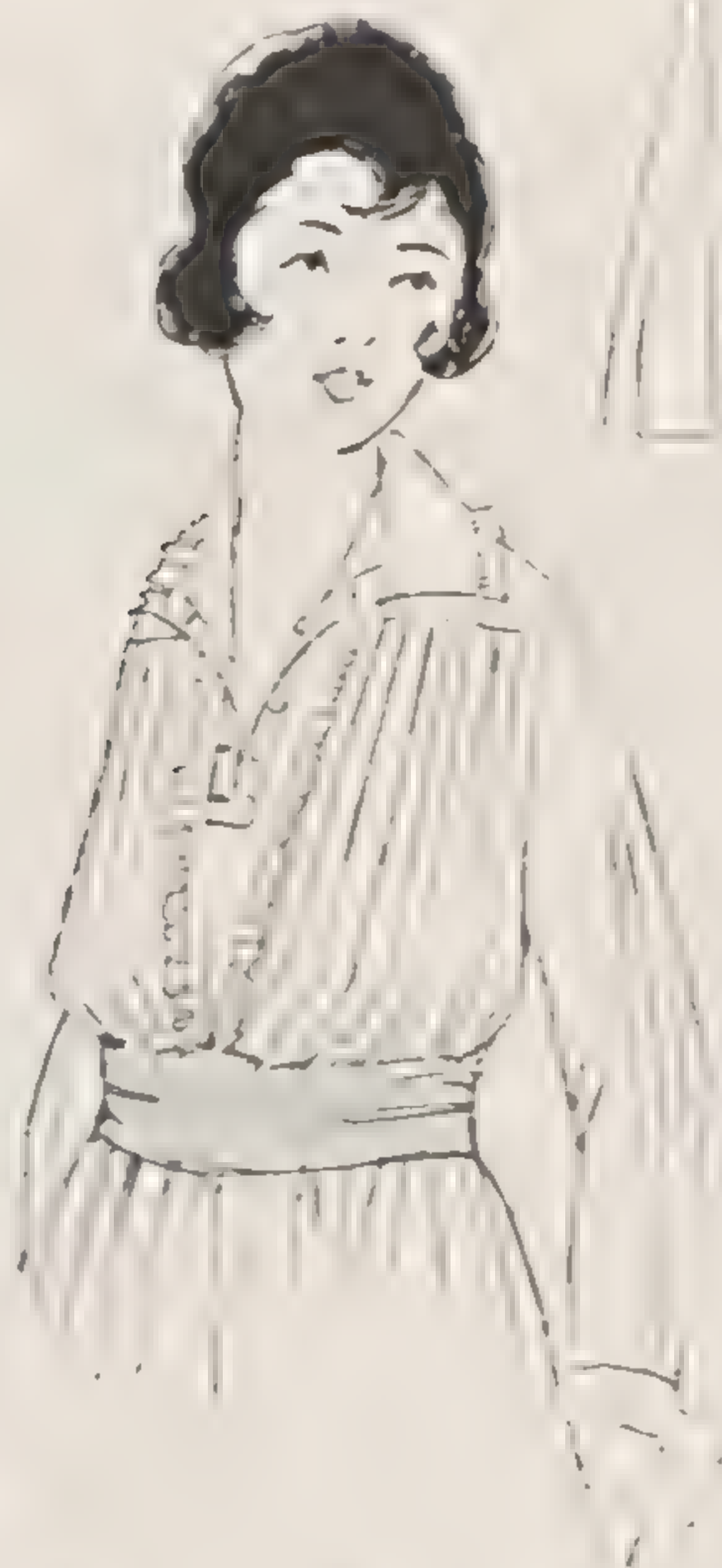
Blouse No. C3579. With the straight satin skirts of which every one possesses at least one example, one wears a chifon overblouse, satin-trimmed

(Below) Skirt No. C3140

(Below) Skirt No. C3668



Blouse No. C3662. It is cut in two pieces and its pocket and girdle are beaded; it has a collar that is high or low as desired, or half low and half high as shown



Blouse No. C3665. (Above) In these days of slipping frocks over one's head, even blouses get the fever; though this may button at the side



Blouse No. C3586. One may enliven a three-piece blouse by combining two contrasting colors or materials, like blue and white batiste



Blouse No. C3514. (Above) Many blouses have acquired peplums recently; this has a peculiarly jaunty one, cut in one piece with the blouse



Blouse No. C3664. (Above) One may button it behind or before, this blouse with pointed collar and cuffs; either batiste or tub satin would be suitable

REASONS WHY ONE EN-

JOYS A CHANGE OF SEASON

PARIS AND SPRING SMILE

ON THE ONE-PIECE FROCK

A complete description
of these patterns will be
found on pages 90 to 92



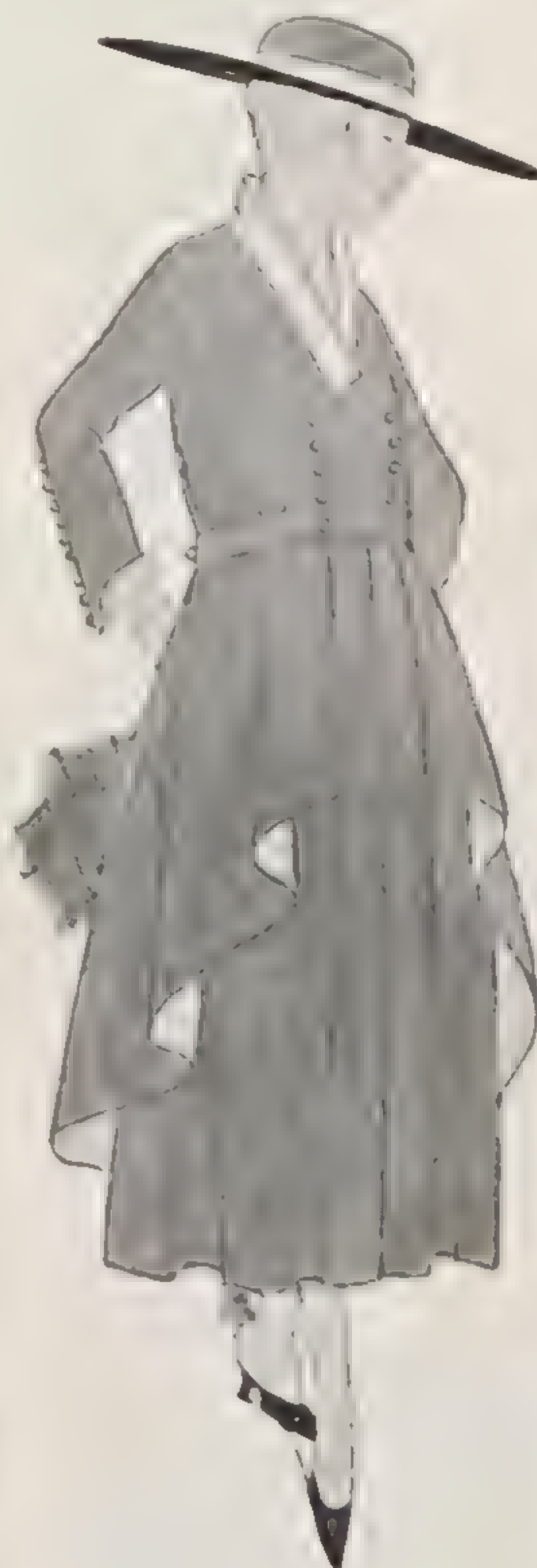
Frock No. C3545. That a frock may be at once smart and simple, is proved beyond dispute by this sparsely trimmed example

Waist No. C3564; skirt No. C3565. For this two-piece afternoon dress with one-piece effect, one might use serge, satin-trimmed

Waist No. C3422; skirt No. C3423. A pleasing frock which combines two materials has the appearance of a one-piece design



Frock No. C3425. The belt, like so many modern belts, is narrow; it appears at the front and back



Frock No. C3484. The waist and skirt of this frock are cut in one piece; it comes in misses' sizes

Frock No. C3499. (Right) Of course, full sleeves are becoming; so are the oddly shaped bodice and pockets

Waist No. C3493; skirt No. C3494. (Above) The belt is cut in one with the front of the bodice; the long tunic is attached under it

Frock No. C3530. (Left) The cape collar is the feature of the dress; this one-piece frock slips over the head

IF ONE'S MORNING FROCK BE TWO-PIECE IT BAFFLES

THE PUBLIC BY ASSUMING A ONE-PIECE EXPRESSION

A complete description of these patterns will be found on pages 90 to 92

Waist No. C2498; skirt No. C2499. (Right) A tailored blouse and a conservative tailored skirt make an excellent morning costume. Old blue velours and silver-blue satin would be lovely



Waist No. C3495; skirt No. C3496. A frock with separate waist and skirt gives the appearance of a one-piece dress. Of men's wear serge with a girdle of brick red velvet, this frock would be smart



Waist No. C3316; skirt No. C3317. A two-piece frock with a one-piece waist. This would make a smart morning frock, developed in cinnamon satin with bronze cords and buttons



Waist No. C3587; skirt No. C3588. Another morning frock with separate waist and skirt. This could be developed successfully in French serge with satin and trimmed with narrow braid



Frock No. C3242. A becoming frock of serge is trimmed by hand-stitching in gaily colored silks or worsted. This frock is another of those two-piece affairs that successfully masquerade as one-piece



Frock No. C3597. A frock that is really a one-piece frock. The wide-flaring revers and close bodice of this frock show the Directoire influence. The back is worthy of note



Waist No. C3258; skirt No. C3259. This costume of separate waist and skirt would be very smart in contrasting materials and with perhaps a discreet use of contrasting colors



Frock No. C3553. This frock is one-piece and exceptionally well cut. Its trimness amounts to its being tailored, and its silhouette is on the required straight lines for spring

DESIGNS THAT DO CLEVER THINGS TO
THE SPRING FAVORITES, SATIN AND VOILE

*A complete description
of these patterns will be
found on pages 90 to 92*



Waist No. C3595; skirt No. C3596. A simple frock of heavy gray satin is made with separate waist and skirt and is trimmed with a pleasant touch of Chinese orange velvet ribbon

Waist No. C3605; skirt No. C3606. This design would be becoming with an overblouse of sand-colored satin and sleeves of chiffon. Bronze thread embroidery adds charm to the skirt



Waist No. C3568; skirt No. C3569. The one-piece overdress may be satin, and its pattern is included with that of the waist. The underdress may be voile



Waist No. C3517; skirt No. C3518. An essentially two-material dress; it has a great deal of charm when made of blue satin combined with blue voile

Waist No. C3617; skirt No. C3618. An afternoon frock of unusual interest; maize voile forms the skirt and the overblouse is of black satin embroidered with maize wool

(Left) Waist No. C3601; skirt No. C3602. Prune-colored satin and maize-colored voile would be well chosen for this design. The tiny flowers may be in tones of bright blue and prune

(Right) Waist No. C3576; skirt No. C3577. This design is well adapted to striped satin trimmed with plain satin matching the darker stripe. A flesh-colored net vest gives a softening touch





Frock No. C3379. A white batiste frock with a kimono-cut yoke is bound in scallops with old-blue linen and has a one-piece skirt



Rompers No. C3011. Rompers of linen, gallea, or gingham are indispensable for indoor playtime



Smock No. C3650. A tiny smock, opening in front might combine brown linen with white



Smock No. C3480. A two-piece smock is hand-smocked, and is as comfortable a garment to play in as could be desired



Smock No. C3073. (Right) Tiny trousers complete a costume intended for strenuous play wear

DESIGNED TO SHOW

HOW TO BE SMART

THOUGH DIMINUTIVE



Coat No. C3477 (Left) A new way to finish the hem of a serge coat is to turn it up like a cuff



Coat No. C3117. This coat with commodious pockets and large loose armholes would be charming made of bright velours



Coat No. C3433. Here coat and sleeves are in one; the yoke, which matches the body in color and material, is another piece



Frock No. C3447. A play frock cut in three pieces slips on over the head and thereby abolishes troublesome buttons



Coat No. C3486. The new silhouette, it would seem, demands fulness without flare and capes in lieu of close collars

the soup of the epicure



*Does a novice
or a specialist
make your soup?*

The difference between home-made soup and Franco-American Soup is the difference between the novice and the specialist.

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| Clear Vegetable | Mutton Broth |
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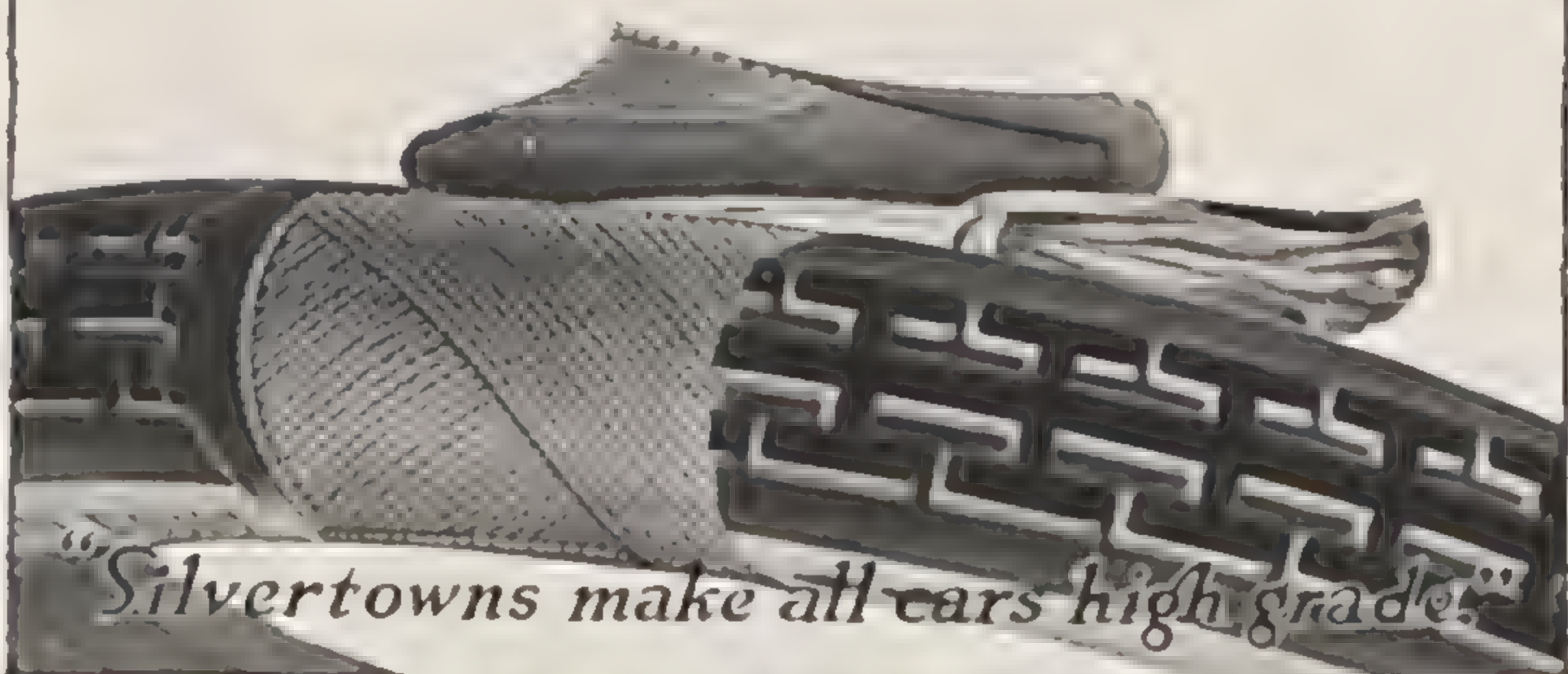
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"Silvertowns make all cars high grade."

MOTOR NOTES

DURING cold weather, mufflers and comforters are piled on the average motor until it resembles an invalid out for an airing rather than a powerful machine, ready to take its car and its passengers anywhere at any speed. There are excellent reasons for this pampering of the motor; it lessens the danger of cracked radiators and cylinders which are apt to ensue from frozen water, and by conserving heat, it makes starting easier. It does not require an experienced driver to know how much more easily a warm motor may be started than one which has been at rest for a considerable period in an atmosphere hovering in the vicinity of zero. Realizing that lap robes and other clothing intended for the occupants of the car seem rather out of place when thrown over the radiator to keep the water warm, one of the prominent motor car companies has produced a novel means for controlling the amount of air which passes through the radiator. It is done by shutters similar to those used on the windows of our dwellings. These shutters are controlled by means of a wire terminating in a small knob located on the dashboard of the car. They may be kept fully opened for touring in warm weather, or they may be partially closed when the air becomes so cold that it lessens the efficiency of the motor. When the car is standing still, they may be closed entirely, so that, no matter how high the wind may be blowing, the water in the cells of the radiator and of the motor will be protected from the chilly blasts, and the warmth will be conserved almost as thoroughly as if the radiator were covered by its usual leather overcoat. This equipment makes but little change in the appearance of the car, and in a short time it may be attached to the models of this same make which are not already provided with it. The price of the equipment is \$25, including a device to indicate the temperature of the motor, or \$15 without it.

GROOMING THE CAR

The finish of the exterior of the modern car is as delicate as that of the finest furniture and no one would think of using a dirty gritty rag or piece of waste for wiping the dust or grease from a piano or a mahogany sideboard, yet even the piece of waste or cheese-cloth which may be carried in the pockets of the car and used for the hands of the driver soon becomes so gritty or greasy that it should not be used even for removing dust from the wheels or the mud-guards. The special body-cleaning preparations, which do not require the use of water, and which are so easily applied that the average car is cleaned far more frequently than cars were wont to be, tend to add to the number of soiled rags and cloths used on a car. The company which conceived the idea of packing in a neat box half a dozen or a dozen cloths, specially prepared and free from grit, has filled a long-felt want. These cloths may be used for the hands, or for the most delicate portions of the car. They are neatly folded and occupy only half as much space as that required for the average tire tube, when it is packed in its original case. These cloths are so prepared that, when used with any of the good cleaning compounds on the market, they will bring out the original lustre of the car finish.

In interior appointments, as well as exterior, the modern limousine keeps pace with the design of the finest home. Electric lights, hot water heating, annuncia-

tors, speaking tubes, luxurious upholstery, and folding tables all find their counterparts in the car of to-day. The latest innovation is a heater, which, while using the warmth of the exhaust gases, is automatically controlled by means of a thermostat similar to that which regulates the draughts of a furnace. This reduces the danger of warming the interior to an uncomfortably high temperature, and it requires no attention on the part of the driver or the occupants of the limousine. The interior may be maintained at the proper temperature whenever the motor is running. The attachment is easily installed, and its price is \$10 complete.

TO HEAT THE GARAGE

The proper heating of the detached garage forms a serious problem in suburban communities. The roads are kept in proper condition for almost daily use of the car, and yet the annoyance and loss of time occasioned by drawing the water from the car each night, and the difficulty of starting a cold motor in the morning, reduce greatly the joy of winter driving to the car owner who does not possess the facilities of his city cousins. Furthermore, insurance regulations are strict in regard to the use of open flame in a garage. A hot water heating system which has lately been placed on the market, however, is especially intended for furnishing the desired warmth to a detached garage which holds from one to six cars. A small coal stove is used, which heats water; the water then circulates through coil pipes laid along the garage wall, in much the same manner as steam or hot water is used for heating modern dwellings. The fire-box is especially constructed and is surrounded by walls of brick, together with water jackets, which enclose the fire and eliminate danger from sparks. The heater may be placed in the garage and partitioned off by some fire-proof material, or it may be housed in a separate building, according to the nature of the fire laws.

STARTING SOMETHING

The electric starter has made even the most powerful gasoline car practical for the woman driver, but cold weather is the danger time for the modern starting system. A motor used in cold weather not only requires a greater amount of cranking before it will start, but the effort required to turn it over is greater, because the cold oil has congealed and become sticky. This means that many a car will find itself with an inefficient starting system at the end of one or two months' operation. Therefore, adequate as is the modern starting system for use in summer, it must be carefully treated when winter comes. No more power can be taken from a battery than that which is put in it by the recharging system which operates whenever the car is driven. Inasmuch as more power is required from a battery in winter than in summer, either a greater amount of current must be put back, or the necessity for this additional use of power must be overcome. The latter method is probably the easier, and by the installation of an outfit consisting of a small hand pump located on the dash, a coil of pipe, and a small tank filled with a special easily ignited starting fuel, the most balky motor may be made to run in zero weather at the first or second turn of the starter. The use of such a device eliminates the necessity of raising the motor bonnet and priming the cylinders with raw gasoline. The outfit costs \$5 complete.

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\$1460 For 7-Passenger Six—48 h. p.
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In this year's Mitchells we have added 24 per cent to the cost of finish, upholstery and trimming.

You have never seen such lavish luxury at anywhere near the price.

Yet we charge you nothing for this added beauty. It is paid for by savings in our new body plant which we occupied in November.

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Our body finish now requires 22 separate coats and rubbings. The under-coats are all fixed by heat in enormous ovens.

The result is a finish which is deep and enduring. A finish with remarkable luster. And a finish that will keep its newness, despite mud, washing and weather.

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The rear seat has been widened. New seat shapes

are adopted. Try sitting in one of the new Mitchell models and see what these things mean.

To every detail we have given the last exquisite touch. The tonneau, in the touring model, has an electric light. There is a locked compartment for valuables. There are handles for entering. You will find 31 extra features like these which nearly all cars omit.

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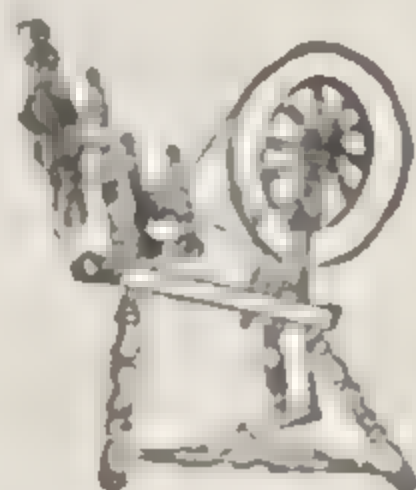
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SARAH ORNE JEWETT, Celia Thaxter, and Louise Chandler Moulton were the favorite American women writers of a generation ago, and it is well that we should have their memories and those of their contemporaries freshened by Harriet Prescott Spofford's "A Little Book of Friends." Some of those whom Mrs. Spofford commemorates so charmingly are hopelessly lost to this generation, but certainly Sarah Orne Jewett and Celia Thaxter may challenge the attention of readers along with the American women writers of to-day. Nothing in Mrs. Spofford's little book is more significant than the contrast it suggests between the Boston of to-day and the Boston of thirty, forty, fifty years ago. Next perhaps in significance to this contrast is the light the author's pages throw upon rural New England, and especially Maine. Boston of forty years ago was pretty nearly all one thing, a city essentially representative of the best that Puritan culture in the New World had accomplished between the middle of the seventeenth and the middle of the nineteenth centuries. Boston of to-day is many things, a far larger town than that of the earlier time, but without unity, no longer the representative of Puritan culture, no longer the representative of any culture, though still the home of many elegant, highly educated, and widely read men and women. Not from such a capital can proceed a representative native literature, and so Boston, as a literary center, is what Professor Phelps, of Yale, found it at a terrible tea. As to rural New England, especially Maine, it shows admirably in Mrs. Spofford's pages. Maine then, as Maine now, had not lost its pioneer flavor, but along with that flavor went also the aroma of literature, a mingling of the balsamic breath of the native pine with the odor of the traditional laurel. The days of Sarah Orne Jewett's and Celia Thaxter's youth were not so great as they and their contemporaries thought, but they were at least true New England days. When New England recaptures unity, she will give us a new literature.

A LITTLE BOOK OF FRIENDS, by HARRIET PRESCOTT SPOFFORD, deals with dead and gone names that remind one of the best American magazines as they were thirty, forty, fifty years ago. In these pages live again the mid-century group of New England women writers. One of them, Mrs. James T. Fields, has just gone from her home in Boston, a home of distinguished literary traditions. Another, Celia Thaxter, retains her hold upon this generation not only by the survival of her best verse, but by reason of the enduring charm that all so strongly feel who visit her Appledore of the Isles of Shoals, where her brother, the beloved "Uncle Oscar," still vigorously plies the oars. Miss Thaxter, Sarah Orne Jewett, and Louise Chandler Moulton are the best known of the "friends" whose memory is so lovingly embalmed in this truly charming book. Gail Hamilton, the faithful friend of the Blaine household, is also here, as are Anne Whitney, Mary Louise Booth, Jane Andrews, Louisa Stone Hopkins, and Rose Terry Cooke, who astonished her friends by her marriage, and found an excellent husband. Much that the author quotes with enthusiastic approval will seem unconvincing to most readers, but the significance of the book as a whole lies in the light it throws upon the excellence and the deficiencies of American literature as produced by the lesser contemporaries of Emerson, Lowell, Whitman, and the rest. Meanwhile, readers of to-day, wearied with the poverty of our current short fiction would do well to hunt up Sarah Orne Jewett's short stories. (Boston: Little, Brown and Company; \$1.25 net.)

SPEAKING OF HOME: BEING ESSAYS OF A CONTENTED WOMAN, by LILLIAN HART TRYON, brings together into a volume of singularly attractive "format" papers published serially in a magazine. The author writes with less subtlety and distinction than some of the women whose work just manages to save current American literature from falling into the commonplace when it succeeds in avoiding the cheaply sensational, but she has something to say, and she says it well. She treats many familiar domestic topics with a tolerant humor through which one may discover helpful hints as to personal deportment or practical wisdom. "On Buying at the Door" is highly practical, while "Piazza Conversation" pillories those stupidities that come near to making life unlivable. "Abolishing the Parlor" has a message for those rural Americans who still shut up the best ground floor room of the house to musty sunlessness for six days of the week along with its hideously miscellaneous "what-not," and its bell-glassed wax flowers. "On Being Too Kind" is not cynical, but it effectively punctures a form of self-righteousness. The publishers have done handsomely by the author's matter, and the little book is good to see. (Boston: Houghton, Mifflin Company; \$1 net.)

THE ADVANCE OF THE ENGLISH NOVEL, by WILLIAM LYON PHELPS, Lampson Professor of English Literature at Yale, manages to make criticism as enthralling as the best fiction, and that without resort to any cheap tricks, any extravagances of style or of judgment. What Professor Phelps has done in a volume of less than three hundred and fifty pages of rather widely leaded type is to review two hundred years of English fiction, with rapidly running comment as to the less important authors with deliberation and pause, careful analysis and well-grounded judgment, as to the greater personalities. He has also mentioned here and there in brilliant obiter dicta several very recent authors who could hardly claim fuller consideration, and pilloried in the same fashion unworthy popular favorites. Any intelligent lover of literature may well find Professor Phelps's book a refreshment and an inspiration, for it is written with vigor, point, and charm, while the seeker for guidance in the broad field of English fiction may safely accept the careful judgments that appear upon every page. No recent work of criticism covering so much in time and space, so to speak, approaches the sanity and significance of this altogether delightful volume. (New York: Dodd, Mead and Company, Inc.; \$1.50 net.)

THE INTELLIGENCE OF WOMAN, by W. L. GEORGE, is the blanket title which covers half a dozen more or less related essays brought together from an American magazine. Mr. George vouchsafes no confidence in his modest intuition that he alone of mankind knows the notions of the sex entertained by Shakespeare, Cervantes, and a few other men, and proves his own knowledge of the feminine mind by telling us that his interrogations of sixty-five women have led him to several definite conclusions. Oddly enough, the "interrogations" of countless generations of men have led most men to the conclusion that while men are hard to know, women are even harder to know. Mr. George has plucked out the heart of woman's mystery, and he finds that it is really no mystery, that in so far as the feminine differs from the masculine mind, the difference is superficial and temporary. Mr. George's discussion of the vanishing American and family will leave intelligent Americans convinced that most of the things

(Continued on page 84)



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Boston

WHAT THEY READ

(Continued from page 82)

that he believes, and possibly hopes, to threaten the British home and family have happened in America without destructive results. Indeed, the early recognition of woman's great and equal place in the scheme of things American, partly the outcome of persistent pioneer conditions along our ever advancing territorial frontier, tends to give the feminist problems of the old world somewhat the aspect of dead issues. Mr. George proves his own shallowness more than once in this volume and never more convincingly than when he says that a large family suggests to him a rabbit hutch. This expression is the outcome of bachelor-like ignorance; it is the voice of one that has never known the loveliness, the civilizing influence of childhood. (Boston: Little, Brown and Company; \$1.25 net.)

COMEDY AND TRAGEDY OF WAR

A DIARY OF THE GREAT WARR, by SAMUEL PEPYS JUNR., will take high rank as a rare piece of sustained humor, a feat of literary imitation demanding distinguished taste and skill, and finally an exhibition of no mean inventive power. Physically the volume simulates the early editions of the immortal self-revealer, Samuel Pepys of the late Cromwellian régime and the Restoration. In spirit, as in diction, the author has come amazingly close to his exemplar of the seventeenth century. Here we have the frank revelation of the maritally faithless, jealous, penurious, self-seeking, snobbish, yet not altogether unpatriotic diarist of two and a half centuries ago, travestied with minute faithfulness by a man of to-day intimately acquainted with the work he travesties, gifted with a delicious humor and a distinguished literary skill. His subject is professedly the present European war and the politics immediately related to it, but like his prototype he mingles domestic doings with great public affairs, and reflects the official and fashionable life of the time in the British capital. The Mrs. Pepys of to-day is the same extravagant and jealously suspicious woman as the young wife of the earlier Samuel Pepys, while there are many other characters, some of them real persons called by their own names, others pure inventions or real actors in the great drama provided with fictitious names. The result is a piece of delicious comedy which incidentally gives one a pretty clear sketch of the war and of British domestic politics for nearly a year and a half. The better one knows Pepys, the more one will enjoy this unique bit of creative work, but the travesty will appeal for its own sake to all with a delicate sense of humor. The illustrations of M. Watson-Williams are as original in conception and design as the text is brilliant in humor and delightful in human sympathy. (New York: John Lane Company; \$1.50 net.)

THE INSURRECTION IN DUBLIN, by JAMES STEPHENS, will appeal strongly to those Americans who deplore a mad attempt foredoomed to failure, yet are amazed at the stupidity of the British Government both before and after the event. One gathers from the account of the affair given by Mr. Stephens that no very large part of the Dublin folk sympathized with the insurrection. The condition of Dublin, indeed, while the affair went on, was to the last degree singular. Stephens, poet and mystic, looked on with grief at what he knew to be a vain sacrifice, yet could not withhold his admiration from men who faced death in a cause that they knew must for the moment meet nothing but defeat. The picture of public conditions and feeling drawn by Mr. Stephens will enable American readers to understand in some measure, but only in some measure, the temper of the Irish people, while the author's account of those revolutionary leaders

whom he knew will do even more to explain the insurrection, though also to prove its inevitable futility. Suppose half a dozen minor poets, a few professors, and the head of a public school in New York should be found leading some thousands of men in an insurrection against the Government of the United States! Nobody would expect success for the undertaking; nobody could quite credit the sanity of the conspirators. (New York: The Macmillan Company; \$1.25 net.)

TOWARDS AN ENDURING PEACE. A SYMPOSIUM OF PEACE PROPOSALS AND PROGRAMMES, 1914-1916, compiled by RANDOLPH S. BOURNE, brings together, along with an introduction by Professor Franklin H. Giddings, papers, addresses, and plans by men of greatly varied views. Some who contribute to this symposium are Charles W. Eliot, Norman Angel, W. E. Walling, Walter Lippmann, Arnold J. Toynbee, G. Lowes Dickinson, A. Lawrence Lowell, Nicholas Murray Butler, Romain Rolland, Rudolph Eucken, and Jane Addams. The appendix, which occupies nearly one hundred pages, gives proposals and problems from many quarters, this country, Great Britain, Germany, France, Switzerland, Holland, and from international conferences. The book closes with Norman Angel's discussion of "Differential Neutrality for America." Much of the wisdom and some of what seems the folly of those who seek peace, the reader may find in this book. According to a note accompanying it the book is intended mainly for libraries, and for men and women who are seriously interested in international affairs. "Such distribution as will be made will be gratuitous." No student of the awful problem at this moment presented by Europe to an astonished and horrified world can neglect this compilation. (New York: American Association for International Conciliation, 407 West 117th Street.)

THE FREE MAN AND THE SOLDIER: ESSAYS ON THE RECONCILIATION OF LIBERTY AND DISCIPLINE, by RALPH BARTON PERRY, Professor of Philosophy at Harvard, is a volume whose blanket title does not quite cover the contents. Professor Perry hopes for an international authority that shall make war impossible, but meanwhile thinks that this country should be effectively armed, and that we should have universal military service as one means to that end, and of course a strong navy as another. He utterly rejects the "manifest destiny" assumption as an excuse for aggressive wars, and even more energetically condemns the national "kultur" propaganda. He marshals his arguments ably, writes with the utmost moderation, and hopes for a democratic army. What he seems to overlook in his assumption that universal military service can be safely instituted, and can not be safely neglected, is that precisely the most inflammable stuff in the nation will make up the citizen soldiery. If Professor Perry could hear the uncensored talk of young naval officers he would find them expecting and hoping that we shall war with the successful side in the current European conflict. The American people will certainly adopt universal military service if convinced that in that alone dwells national safety, but it is difficult to exaggerate the danger lurking in the system. Professor Perry wastes much good ammunition upon the extreme pacifists, and includes several significant essays unrelated to his main topic. (New York: Charles Scribner's Sons; \$1.40 net.)

SONGS IN VARIOUS TONES

NEW BELGIAN POEMS, by EMIL CAMMAERTS, English Translations by TITA BRAND-CAMMAERTS.

(Continued on page 86)



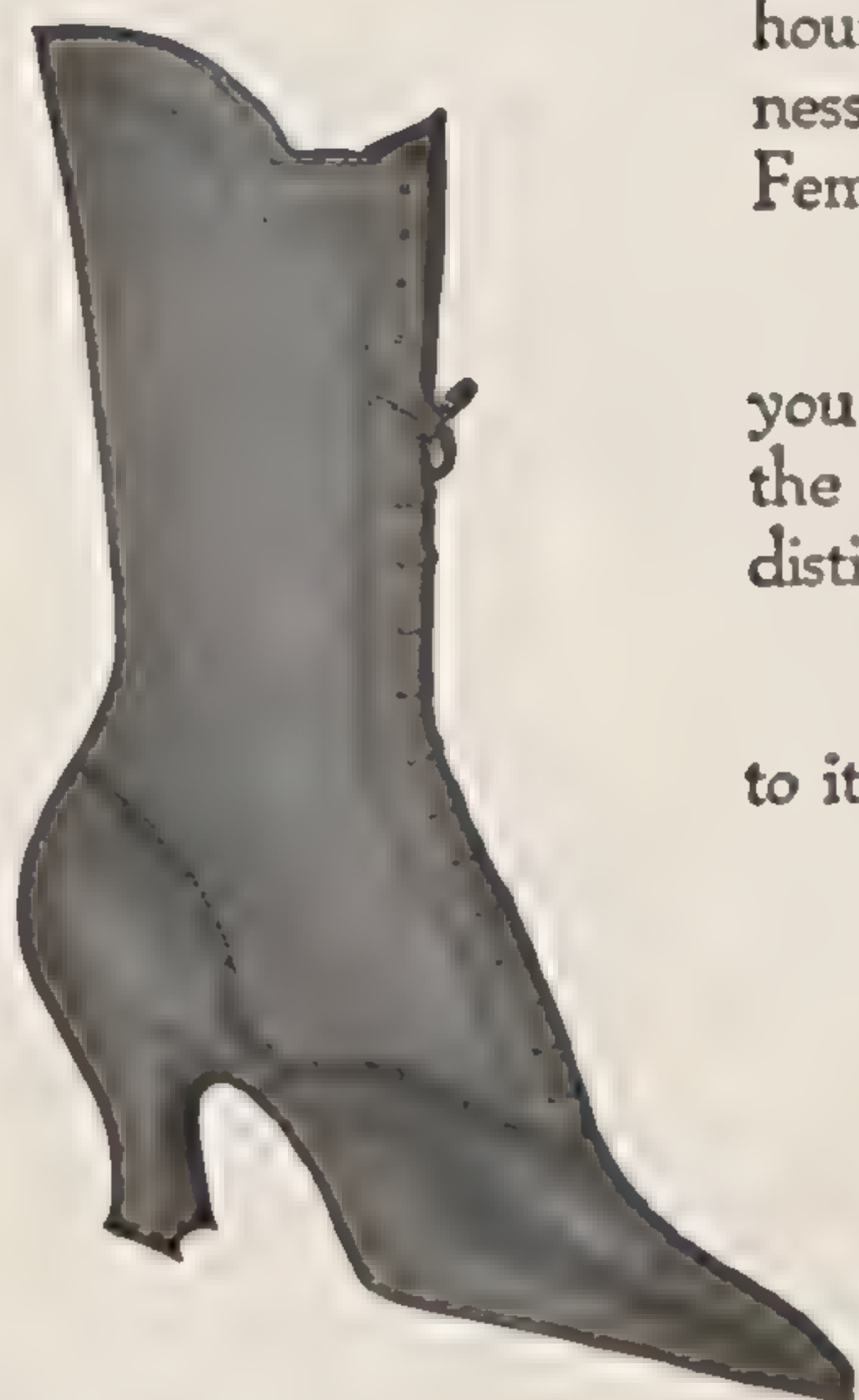
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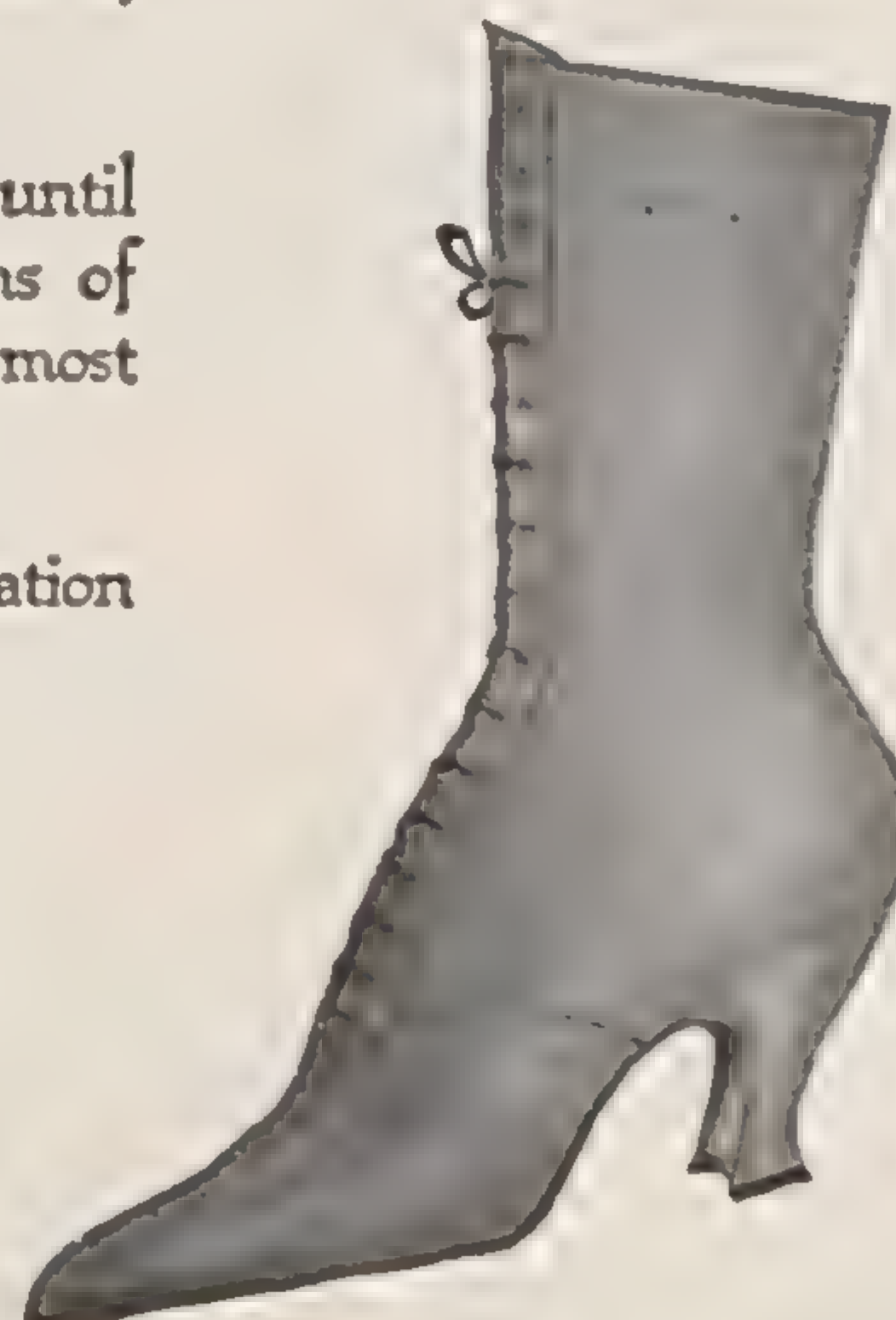
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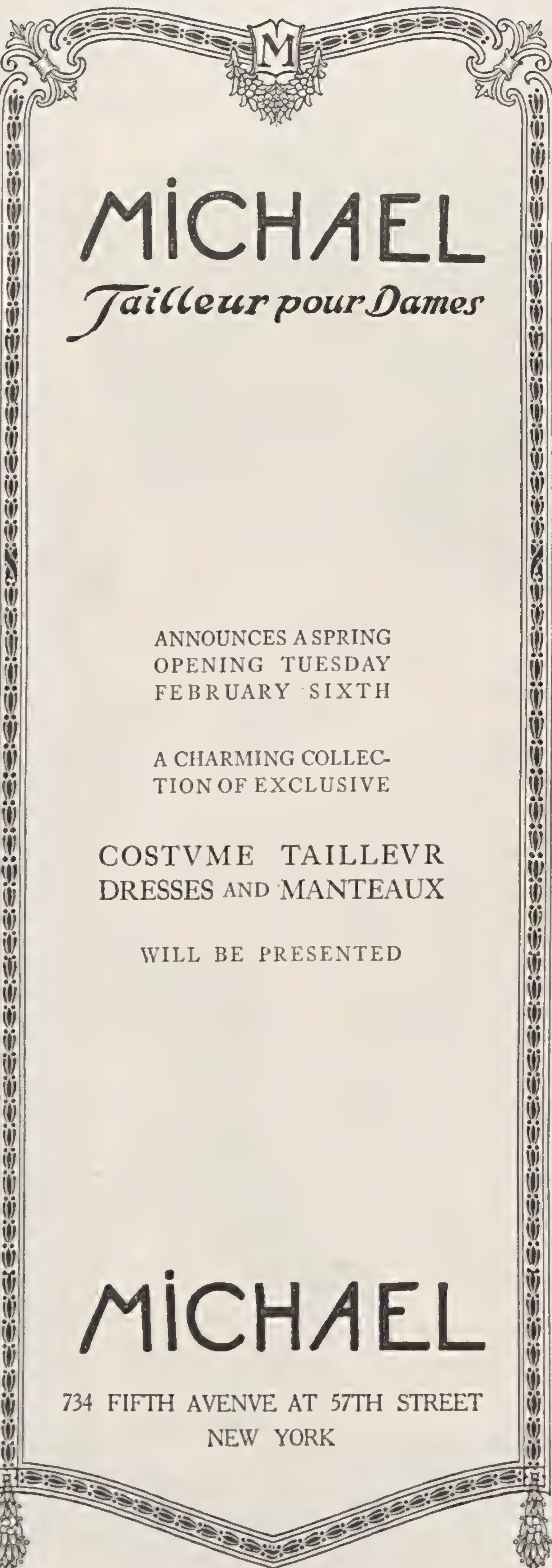
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WHAT THEY READ

(Continued from page 84)

RHYMES OF A RED CROSS MAN,
by ROBERT W. SERVICE.
WILD EARTH AND OTHER
POEMS, by PADRAIC COLUM.
TO ONE FROM ARCADY, AND
OTHER POEMS, by THEODORE L. FITZ
SIMONS.
MEN, WOMEN AND GHOSTS, by
AMY LOWELL.

Belgium's fiery trial is inspiring fine things from other poets than the noble Verhaeren, whose end came so recently and so untimely by a railway accident in France. This new volume of Cammaerts gives the originals, mostly in rhymed irregular French meters, and the translations, presumably by the poet's daughter-in-law, in English "free verse," usually without rhyme. The translation is faithful and pleasing, but the translator would probably admit that it falls far short of giving us the entire content and spirit, passion and sweetness of the original. For example, "L'Angelus En Belgique," one of the loveliest, and most elusively sweet of these poems, is almost letter-perfect in its verbatim translation, but between the French and the English, how much of Cammaerts's charm has evaporated! "Beach" is a close equivalent of "plage" in everything except that which makes "plage" poetic, and "beach" prosaic, and so of "tower" and "beffroi." The lyrics that form two-thirds of the book are of the rarest quality, while "Le Mystère Des Trois Rois," a play dealing with the great war under symbolic forms, is interesting and eloquent. (New York: John Lane Company; \$1.25 net.)

Robert W. Service first attracted attention with his Kiplingesque verses of the Yukon. He has shaken off now somewhat the influence of Kipling, though in one of these new poems he comes close not only in meter, but in phrase to a Canadian poem of the greater man. The merit of these poems lies in their vigor of phrase, their dramatic quality, and as persons of not too sensitive ears will think, in their swing and go as expressed in popular meters. Many are in dialect, some are not. One of the best, though not likely to be one of the most popular, is "The Lark," which, like several of the author's Yukon verses, goes far to vindicate his claim to be something more than a clever rhymester with a strong dramatic sense. (New York: Barse and Hopkins; \$1 net.)

George Russell hailed the original appearance of Padraic Colum's "Wild Earth" with a tribute that any man might envy, but it can hardly be said that Mr. Colum has fulfilled the hopes of "A. E." There is much in this volume, however, to delight the sensitive lover of poetry, for Colum's verse has perhaps the rarest thing in literature, whether prose or verse, pathos that is free from sentimentality. (New York: Henry Holt and Company; \$1.25 net.)

Young poets, such as Mr. Fitz Simons, are apt to be intensely modern in the form and spirit of their verse, or to turn back and idealize with Keats the old lyric days of Greece. Mr. Fitz Simons shares with Keats the love of classic Greece, but is also a devotee of the Brahman philosophy. It is mainly his Greek phase that appears in this little volume, and the feeling for the old Greek life as idealized in his imagination is expressed with rare beauty of phrase. The frontispiece picture from a painting by the poet is lovely and Greek. For reasons possibly sufficient to himself, the poet "slows up" many of the lines in his sonnets and lyrics by the use of three long syllables in succession, as "world's dawn light," "withheld mysteries taught," "by hot suns kissed," and frequently thus. Number IX in the "Lyric Sequence" suggests Poe, but there are few echoes in this volume. "Fate" is a most unlyrical bit of philosophy. The sea pieces are genuinely

lovely, and so are the moon-bits. Both appear in these fine lines:

*"And as we watched her on her silent way,
We lost all power of speech;
The waves bowed down 'neath her entranced sway
To clasp the gleaming beach.
While she, strange sorceress, on the cloudless skies
Wove her mysterious spell,—
Mocked the thrall'd sea with smile serene and wise,
Subtler than tongue can tell."*

(Boston: Sherman, French and Company; \$1 net.)

A new book by Amy Lowell brings together her recent verse into a volume of nearly three hundred duodecimo pages. In a preface entirely free from the suggestion of arrogance in that of an earlier volume, Miss Lowell tells us what she has attempted to do in several of her experiments in what may be called "advanced vers libre." Her tone is so sincere that those least in sympathy with her attempts may well find them interesting. Most of the volume is made up of tales, and these have genuine dramatic power and no little distinction. The first and shortest is in many respects the best. One of the "experiments" is an attempt to express in words the movements of a long violin piece. Miss Lowell says that musicians tell her she has succeeded, and one can but recall that even musicians are capable of malicious flattery. Another experiment undertakes to give one the feeling of hoop-rolling and the game of battledore and shuttlecock. Still another aims by means of Whitman's catalogue scheme to convey the impression of an aquarium. One fears that the ribald will incline to substitute for the word "fish," which constitutes the eleventh line of this poem, the word "Pish!" It is difficult to believe that future generations will read the more extravagant of these attempts without yawning, but even in these, as throughout the whole volume, one seems to divine the author as one with a highly sensitive eye and spirit receptive to the loveliness of color, line, movement, whether of flower, tree, water, or the human face and figure, and one with a genuine dramatic gift. Much of the book seems not poetry, but rather the raw material of poetry. Miss Lowell and the fifty or one hundred poets of the new day and the new inspiration might profitably reflect that not one of them has written two lines with the imaginative power and perennial beauty of Poe's:

*"The glory that was Greece,
And the grandeur that was Rome."*

(New York: The Macmillan Company; \$1.25 net.)

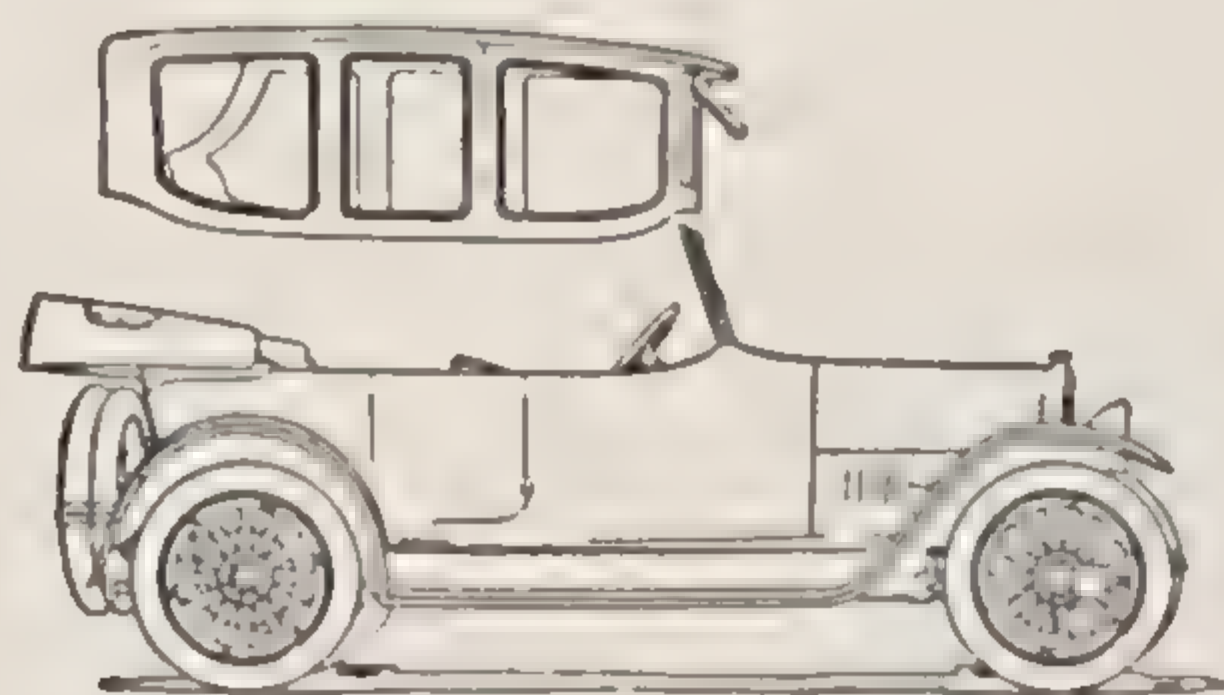
GREEK DANCE AND IRISH SONGS

THE ANTIQUE GREEK DANCE, by MAURICE EMMANUEL, Docteur ès Lettres, et Lauréat du Conservatoire, comes to the American public in a translation by HARRIET JEAN BEAULEY. This elaborate study of the Greek dance, made from an examination of antique sculptured and painted figures and from the literature as nearly as it might be contemporaneous with such works, is a characteristically French undertaking, careful, thorough, subtly appreciative. France, although one of the most modern countries of the world, has never shaken off her intense and intelligent love of Greek and Latin classicism, and M. Emmanuel is only one of an unbroken succession of scholars who have given themselves to the loving study of Greek culture in one or another of its aspects. The translator's preface, unhappily printed in italics, an unpardonable typographical outrage in

(Continued on page 88)



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A DOLESCENT AMERICA

(Continued from page 66)

But European society is still firmly in the hands of the mature, the mellow, the seasoned, the thoroughly delightful "grown-ups." It is only in America the *enfant prodigue* occupies the entire proscenium arch of life's stage.

It may be the fault of a civilization that has always been intolerant of old things. The European's deep-seated respect for institutions (fathers and mothers come under this head) is an unknown quantity in the United States. Americans feed on change; novelty is their stimulus; they are perpetually drunk on discoveries; they build up and tear down over night. It is not strange, perhaps, that such a society, without traditional or hereditary reverence for anything, should be dominated by the younger element.

Youth dreams the dreams—and so Art is born. Age, buckling down to a micro-

scope, dissects and perpetuates. Americans have all the finest qualities of youth,—imagination, intuition, invention. But do we not lack the patience of maturity, the patience born of generations of discipline, to carry our inspiration through to perfect realization?

The American tendency to give the floor to youth is a splendid way to stimulate new facts, new fashions, new religions, new arts, and new codes. But the American tendency to relegate maturity to the background is blighting American society. At a dinner-party where one's favorite raconteur is drowned out by the witless badinage of girls still in their teens, one prays an ardent prayer that youth may have its own reward, and that age may have the balm of dignity, precedence, and its own delightful sophistication.

MILDRED R. CRAM.

WHAT THEY READ

(Continued from page 86)

any considerable piece of writing, should be read with care by all who attempt to read this author's text. As to the latter undertaking, it is not for the trivial amateur, for M. Emmanuel, however interesting, is deeply in earnest and highly technical. The book as a whole furnishes an invaluable study of a delightful subject. (New York: John Lane Company; cloth, \$3.)

IRELAND'S LITERARY RENAISSANCE, by ERNEST A. BOYD, author of a book on "The Contemporary Irish Drama," comes before the public in the form of a handsome royal octavo volume of somewhat more than four hundred pages in large leaded type. What Mr. Boyd attempts is a rapid historical and critical discussion of the Irish literary movement which has been attracting wide attention for the last twenty-five or thirty years, though of earlier origin. Mr. Boyd goes back even to Tom Moore, but regards James Clarence Mangan and Sir Samuel Ferguson as more distinctly precursors than Moore. The author gives his first one hundred and twenty pages to the predecessors of the men and women whose work is now familiar to the reading and play-going public. Yeats he treats at length as the man most "prominently identified," as the commercial writers say, with the Irish movement. He recognizes, however, the superior sincerity of George Russell's poetry in a satisfying chapter on "The Dublin Mystics," making the subtle distinction that Yeats is a symbolist with whom mysticism is a sort of decorative adjunct, while the great and good "A. E." is the true believer. As a matter of fact, Mr. Boyd might have gone further, and said that George Russell is clearly the greatest of the Irish poets. James Stephens and a host of less known men are discussed in a chapter on "The Poets of the Younger Generation." In discussing "The Dramatic Movement," Mr. Boyd brings in Yeats, Synge, and others elsewhere discussed. George Moore finds his place in the chapter on "Fiction and Narrative Prose," and here, of course, George Russell again appears. Mr. Boyd does not seem struck by the fact that George Moore's volume of short stories, which he praises extravagantly, shows not a single spark of Irish humor. A useful bibliography closes a book of much critical interest, and great practical value as a guide to the student of this movement. (New York: John Lane Company; \$2.50 net.)

light on the troubled path of the amateur home maker. The advice given is direct, practical, and entirely comprehensible to the lay mind, yet it follows and insists upon the fundamental principles accepted by the best decorators of to-day.

The theme of the book is thus expressed in a brief introductory paragraph:

"One of the most joyful obligations in life should be the planning and executing of beautiful homes, keeping ever in mind that distinction is not a matter of scale, since a vast palace may find its rival in the smallest group of rooms, provided the latter obeys the law of good line, correct proportions, harmonious color scheme, and appropriateness."

The title of "The Art of Interior Decoration" is perhaps a misnomer, for the book is less a comprehensive treatise on this very large subject than a collection of notes covering the most usual of the problems which face those who seek to create for themselves personal and individual homes. Problems of redecorating and of building new are considered, and the advice given bears the stamp of much practical experience.

Less interesting is the brief summary of historical periods in furnishing, which has rather the air of a condensation of many printed books than of the generalizing of a mind thoroughly familiar with its subject. Many suggestions well worthy of note by the amateur are contained in this section of the book, but as an historical summary, it is none too trustworthy. It is difficult to see, for example, how the authors can discuss Jacobean furniture without mentioning either walnut or turning, the two great characteristics of the period, or why, in their table of historical periods, they should list Jacobean furniture under "The Oak Period." Save the earliest, on Elizabethan lines, the Jacobean furniture was of walnut with turned posts of a type of turning totally unsuited to oak. The authors should, on the contrary, have warned the amateur against the modern reproductions in oak of Jacobean furniture, as these reproductions are not only untrue to period but unsatisfactory as furniture, since the grain of oak is too coarse for the Jacobean type of turning and the wood therefore cracks and roughens with use. It should also be called to the attention of the authors that Henri II of France married not Marie, but Catherine de Medici. Marie de Medici was the wife of Henri IV, nearly a century later.

The book is abundantly illustrated and is well-indexed and divided into chapters in a manner to make it an excellent book of reference for those engaged in the pleasant business of creating livable homes. (New York: Dodd, Mead and Company, Inc.; \$2.50 net.)

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THE ART OF INTERIOR DECORATION, by GRACE WOOD and EMILY BURBANK, sheds a deal of much-needed

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PATTERN DESCRIPTIONS

The descriptions for the patterns illustrated on pages 73 to 78 are given in full below; the patterns are described in the order in which they appear on the page, beginning at the upper left of the page and reading across

PATTERNS ON PAGE 73

COAT NO. C3666.—Materials required for the coat in medium size: $3\frac{3}{4}$ yards of 54-inch material without nap or 4 yards of 54-inch material with nap; 9 buttons. Sizes, 34 to 40 inches bust measure. Price, \$1.

COAT NO. C3661.—For the coat in medium size: $5\frac{3}{4}$ yards of 42-inch material; $\frac{1}{2}$ yard of 36-inch material for belt; 4 buttons. Sizes, 34 to 40 inches bust measure. Price, \$1.

COAT NO. C3550.—For the coat in medium size: 6 yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, \$1.

COAT NO. C3631.—For the coat in medium size: $5\frac{1}{2}$ yards of 54-inch material for coat without facings; 9 buttons. Sizes, 34 to 40 inches bust measure. Price, \$1.

COAT NO. C3561.—For the coat in medium size: $4\frac{3}{4}$ yards of 54-inch material; $\frac{1}{2}$ of a yard of contrasting material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, \$1.

WRAP NO. C3663.—For the wrap in medium size: $4\frac{3}{4}$ yards of 40-inch material; $\frac{1}{2}$ yard of 36-inch contrasting material for collar facing; 2 tassels. Sizes, 34 to 40 inches bust measure. Price, \$1.

PATTERNS ON PAGE 74

BLOUSE NO. C3142.—For the blouse in medium size: $2\frac{1}{2}$ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. C3629.—For the blouse in medium size: $1\frac{3}{4}$ yards of 40-inch material for underwaist; $1\frac{1}{2}$ yards of 40-inch material for overwaist; $1\frac{1}{2}$ yards of 2-inch trimming, $2\frac{3}{4}$ yards of narrow trimming, $\frac{3}{4}$ of a yard of 40-inch material for girdle. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. C3489.—For the blouse in medium size: $2\frac{3}{4}$ yards of 36-inch material; 1 yard of 36-inch material for vest, collar, cuffs and girdle; $\frac{3}{4}$ of a yard of 36-inch lining; $1\frac{3}{4}$ yards of ribbon for tie. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. C2880.—For the waist in medium size: $1\frac{3}{4}$ yards of 36-inch material; $\frac{3}{4}$ of a yard of 36-inch material for collar facing and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

SKIRT NO. C3418.—For the skirt in medium size: $4\frac{1}{2}$ yards of 36-inch material. The skirt measures $3\frac{1}{2}$ yards at hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure; 50 cents.

SKIRT NO. C2756.—The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: $3\frac{1}{4}$ yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. C3255.—For the skirt in medium size: 3 yards of 42-inch material. The skirt is 36 inches long and $2\frac{1}{4}$ yards wide at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. C3667.—For the skirt in medium size: $4\frac{1}{4}$ yards of 36-inch material; $\frac{7}{8}$ of a yard of 2-inch foundation belting; 13 buttons. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. C3140.—The skirt is 37 inches long and $2\frac{1}{2}$ yards wide at the hem. For the skirt in medium size: 3 yards of 44-inch striped material or $3\frac{1}{2}$ yards of plain material 36 inches wide. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. C3668.—For the skirt in medium size: $3\frac{1}{4}$ yards of 42-inch material; $\frac{7}{8}$ of a yard of $1\frac{1}{2}$ -inch foundation belting; 10 buttons. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

BLOUSE NO. C3579.—For the blouse in medium size: 4 yards of 40-inch material; $1\frac{1}{2}$ yards of 40-inch contrasting material for bias bands; $\frac{5}{8}$ of a yard of contrasting material for draped collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. C3665. For the blouse in

medium size: $2\frac{7}{8}$ yards of 40-inch material; $\frac{1}{2}$ yard of 40-inch material for plaited ruffles; 18 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. C3514.—For the blouse in medium size: $1\frac{7}{8}$ yards of 40-inch material; $\frac{5}{8}$ of a yard of 40-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. C3662.—For the blouse in medium size: 3 yards of 40-inch material; $\frac{3}{8}$ of a yard of 36-inch material for belt and pocket; $\frac{3}{4}$ of a yard of 36-inch material for waist lining; $7\frac{1}{4}$ yards of trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. C3586.—For the blouse in medium size: 3 yards of 40-inch material; $\frac{3}{4}$ of a yard of contrasting material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. C3664.—For the blouse in medium size: 2 yards of 36-inch material; $1\frac{1}{4}$ yards of 36-inch material for collar, cuffs and vest; $\frac{7}{8}$ of a yard of 36-inch lining material; 24 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

PATTERNS ON PAGE 75

FROCK NO. C3545.—For the frock in medium size: $6\frac{3}{4}$ yards of 40-inch material; $\frac{3}{8}$ of a yard of 40-inch material for collar; $\frac{1}{2}$ of a yard of 36-inch material for lining. The skirt is 37 inches long and 4 yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

WAIST NO. C3564; SKIRT NO. C3565.—For the waist in medium size: $1\frac{3}{4}$ yards of 40-inch material; $\frac{1}{2}$ yard of contrasting material for the collar, cuffs and belt. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and $3\frac{1}{4}$ yards wide at the hem. For the skirt in medium size: $4\frac{1}{4}$ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. C3422; SKIRT NO. C3423.—For the waist in medium size: $2\frac{3}{4}$ yards of 27-inch material; $1\frac{1}{4}$ yards of 27-inch plain material for overblouse; $\frac{3}{8}$ of a yard of 36-inch lining; $\frac{3}{4}$ of a yard of 27-inch material for collar; 38 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 35 inches long and $3\frac{1}{2}$ yards wide at the hem. For the skirt in medium size: $2\frac{1}{2}$ yards of 27-inch striped material for upper portion; $3\frac{1}{8}$ yards of 27-inch material for lower section; $\frac{7}{8}$ of a yard of $1\frac{1}{2}$ -inch foundation belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. C3425.—The skirt is 37 inches long and $2\frac{3}{4}$ yards wide at the hem. For the frock in medium size: $5\frac{1}{4}$ yards of 36-inch material; $\frac{3}{4}$ of a yard of 36-inch material for collar facing; $1\frac{1}{4}$ yards of 36-inch lining. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. C3484.—For the frock in medium size: $4\frac{1}{4}$ yards of 40-inch material. The skirt is 34 inches long and $3\frac{1}{2}$ yards wide at the hem. Sizes, 16 and 18 years; 34 and 36 inches bust measure. Price, \$1.

FROCK NO. C3499.—For the frock in medium size: $5\frac{3}{4}$ yards of 40-inch material; $\frac{1}{2}$ yard of 40-inch material for collar and cuffs; $\frac{3}{8}$ of a yard of 36-inch material for lining. The skirt is 37 inches long and $3\frac{1}{2}$ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. C3530.—For the frock in medium size: $5\frac{1}{4}$ yards of 40-inch material; $\frac{1}{2}$ yard of 36-inch material for collar. The skirt is 37 inches long and 4 yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

WAIST NO. C3493; SKIRT NO. C3494.—For the waist in medium size: $3\frac{3}{4}$ yards of 40-inch material; $1\frac{1}{4}$ yards of 40-inch material for tunic facing; $\frac{1}{2}$ yard of 40-inch material for collar and cuffs; $\frac{3}{8}$ of a yard of 36-inch lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: $3\frac{3}{4}$ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 76

WAIST NO. C3495; SKIRT NO. C3496.—For the waist in medium size: 1 yard of
(Continued on page 92)



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New York is Now Seeing the Unusual Regina Hat Exhibit

Fashion creators, artists, designers, milliners and trimmers are fortunate indeed who visit this season's Exhibit of Regina Hats. That Paris does not possess the daring ingenuity of American designers is conceded by those who are really fair to the American producer;—those who bow the knee, obscure the light and turn their backs on reason will ever continue to worship the fetish of Paris Fashions.

In the New York Exhibit may be seen some four hundred models—selected from a line of over eleven hundred designs—these models are choicest of the choice and not to see them is to deny yourself an artistic treat.

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During February Regina Hats are to be seen in

New York City - 411 Fifth Avenue
Chicago - The Palmer House
St. Louis - Jefferson Hotel
Kansas City - 10th and Broadway



PATTERN DESCRIPTIONS

(Continued from page 90)

40-inch material; $\frac{3}{4}$ yard of 40-inch material for sleeves; $\frac{2}{3}$ of a yard of 36-inch material for waist lining; $\frac{1}{2}$ yard of 40-inch material for girdle; $\frac{3}{8}$ of a yard of 36-inch material for collar and vest. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and $3\frac{1}{2}$ yards wide at the hem. For the skirt in medium size: $3\frac{3}{4}$ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. C3316; SKIRT NO. C3317.—For the waist in medium size: $2\frac{1}{2}$ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 4 yards wide at the hem. For the skirt in medium size: $4\frac{3}{4}$ yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. C2498; SKIRT NO. C2499.—For the waist in medium size: $2\frac{1}{4}$ yards of 36-inch material; $\frac{1}{2}$ yard of 36-inch material for tie; $\frac{3}{8}$ of a yard of contrasting material for the bias bands on collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and $2\frac{1}{4}$ yards wide at the hem. For the skirt in medium size: 3 yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. C3587; SKIRT NO. C3588.—For the waist in medium size: $1\frac{3}{4}$ yards of 40-inch material; $1\frac{1}{4}$ yards of 40-inch material for collar, cuffs and girdle; $\frac{3}{4}$ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and $3\frac{3}{4}$ yards wide at the hem. For the skirt in medium size: $1\frac{3}{4}$ yards of 40-inch material for upper section; $2\frac{1}{4}$ yards of 40-inch material for lower section. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. C3242.—For the frock in medium size: $6\frac{1}{2}$ yards of 36-inch material; $9\frac{1}{4}$ yards of trimming; 1 yard of 2-inch foundation belting; 15 buttons. The skirt is 37 inches long and $3\frac{3}{4}$ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. C3597.—For the frock in medium size: $6\frac{1}{4}$ yards of 40-inch material; $1\frac{1}{4}$ yards of contrasting material for facing revers, collar and cuffs; $\frac{3}{4}$ of a yard of 8-inch lace; $1\frac{1}{2}$ yards of $\frac{27}{8}$ -inch lining. The skirt is 36 inches long and 3 yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

WAIST NO. C3258; SKIRT NO. C3259.—For the waist in medium size: $1\frac{1}{2}$ yard of 36-inch material for upper part of the waist and sleeves; 1 yard of 36-inch material for the lower part of the waist; $\frac{3}{8}$ of a yard of 36-inch material for the waist lining; $\frac{1}{4}$ of a yard of 36-inch material for the collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 35 inches long and $3\frac{3}{4}$ yards around the lower edge. For the skirt in medium size: $1\frac{1}{4}$ yards of 36-inch material for upper section of the skirt; $2\frac{3}{4}$ yards of 36-inch material for lower section of the skirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. C3553.—For the frock in medium size: $6\frac{1}{2}$ yards of 40-inch material. The skirt is 37 inches long and $3\frac{3}{4}$ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

PATTERNS ON PAGE 77

WAIST NO. C3595; SKIRT NO. C3596.—For the waist in medium size: $1\frac{3}{4}$ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and $3\frac{1}{2}$ yards wide at the hem. For the skirt in medium size: $4\frac{3}{4}$ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. C3568; SKIRT NO. C3569.—For the waist in medium size: 4 yards of 40-inch material; 2 yards of 36-inch material for underwaist, sleeves and collar; 1 yard of 36-inch lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and $3\frac{1}{4}$ yards wide at the hem. For the skirt in medium size: $3\frac{1}{2}$ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. C3517; SKIRT NO. C3518.—For the waist in medium size: $2\frac{1}{4}$ yards of 40-inch material for underwaist and sleeves; $1\frac{1}{4}$ yards of 42-inch material for

waist. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and $3\frac{1}{2}$ yards wide at the hem. For the skirt in medium size: $1\frac{3}{4}$ yards of 40-inch material for upper section; 3 yards of 42-inch material for lower section. Sizes, 24 to 30 inches bust measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. C3605; SKIRT NO. C3606.—For the waist in medium size: 1 yard of 27-inch material; $\frac{3}{4}$ of a yard of 36-inch lining; $\frac{3}{4}$ of a yard of 44-inch material for sleeves; $1\frac{1}{4}$ yards for contrasting material 27 inches wide for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and $3\frac{1}{4}$ yards wide at the hem. For the skirt in medium size: $3\frac{3}{4}$ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. C3617; SKIRT NO. C3618.—For the waist in medium size: $3\frac{3}{4}$ yards of 40-inch material; $\frac{1}{2}$ yard of banding for panel trimming; $\frac{7}{8}$ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and $3\frac{1}{2}$ yards at hem. For the skirt in medium size: 4 yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. C3601; SKIRT NO. C3602.—For the waist in medium size: $2\frac{1}{4}$ yards of 36-inch material for underblouse; 1 yard of 36-inch material for overblouse. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: $3\frac{3}{4}$ yards of 40-inch material; $\frac{7}{8}$ of a yard of 1-inch foundation belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure; 50 cents.

WAIST NO. C3576; SKIRT NO. C3577.—For the waist in medium size: 2 yards of 40-inch material for waist; $\frac{3}{8}$ of a yard of tulle; 1 yard of contrasting material for collar; 1 yard of 36-inch material for lining; $\frac{3}{4}$ of a yard of material for girdle. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and $3\frac{1}{4}$ yards wide at the hem. For the skirt in medium size: 6 yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 78

FROCK NO. C3379.—For the frock in medium size: $2\frac{1}{2}$ yards of 36-inch material; $\frac{3}{8}$ of a yard of 40-inch material for collar and cuffs. Sizes, 2, 4 and 6 years. Price, 50 cents.

ROMPERS NO. C3011.—For the rompers in medium size: $2\frac{3}{4}$ yards of 36-inch material; $\frac{3}{4}$ of a yard of contrasting material for collar and cuffs. Sizes, 2, 4, 6 and 8 years. Price, 50 cents.

SMOCK NO. C3650.—For the smock in medium size: $2\frac{3}{4}$ yards of 36-inch material; $\frac{3}{8}$ of 36-inch material for collar. Sizes, 4 and 6 years. Price, 50 cents.

SMOCK NO. C3480.—For the smock in medium size: $2\frac{1}{2}$ yards of 36-inch material; $\frac{3}{8}$ of a yard of contrasting material for collar and cuffs; $\frac{1}{4}$ of a yard of lining. 36 inches wide. Sizes, 2, 4 and 6 years. Price, 50 cents.

CHILD'S SMOCK NO. C3073.—For the smock in medium size: $2\frac{3}{4}$ yards of 36-inch material; $\frac{3}{8}$ of a yard of 27-inch material for collar and cuffs; $1\frac{1}{4}$ yards of 36-inch material for trousers. Sizes, 2, 4 and 6 years. Price, 50 cents.

CHILD'S COAT NO. C3477.—For the coat in medium size: $2\frac{1}{2}$ yards of 36-inch material. Sizes, 2, 4 and 6 years. Price, 50 cents.

CHILD'S COAT NO. C3117.—For the coat in medium size: $3\frac{1}{4}$ yards of 36-inch material. Sizes, 6, 8, 10 and 12 years. Price, 50 cents.

CHILD'S COAT NO. C3433.—For the coat in medium size: $1\frac{3}{4}$ yards of 54-inch material; $\frac{3}{8}$ of a yard of 36-inch material for collar. Sizes, 2, 4 and 6 years. Price, 50 cents.

CHILD'S FROCK NO. C3447.—For play frock in medium size: $2\frac{1}{4}$ yards of 36-inch material; $\frac{1}{2}$ of a yard of 36-inch material for collar, cuffs and pockets. Sizes, 2, 4 and 6 years. Price, 50 cents.

CHILD'S COAT NO. C3486.—For the coat in medium size: $3\frac{1}{4}$ yards of 40-inch material. Sizes, 8 and 10 years. Price, 50 cents.



*Silks that
Express the Spirit of Sport*

The sport fashions of the Exclusives at the Winter Resorts will owe much of their vogue to the creative beauty and refined distinction of the Sport edition of

MALLINSON'S
Silks de Luxe

Modistes and designers delight in these inspiring fabrics. The bright and daring individuality of Mallinson's designs invite them to original creation. When you wear Mallinson's Silks you do not look like every other woman—every other woman wants to look like you.

The skirt, parasol and bag illustrated are made of Mallinson's

KHAKI-KOOL

At Fine Stores and in Fine Garments

H. R. Mallinson & Company

"The New Silks First"

Paris New York London

*Makers of Pussy Willow
and Indestructible Voile*



*Skirt, Parasol and Bag
of "KHAKI-KOOL"*

*Patterns Protected
by U. S. Pat. Laws*

Joseph

Models

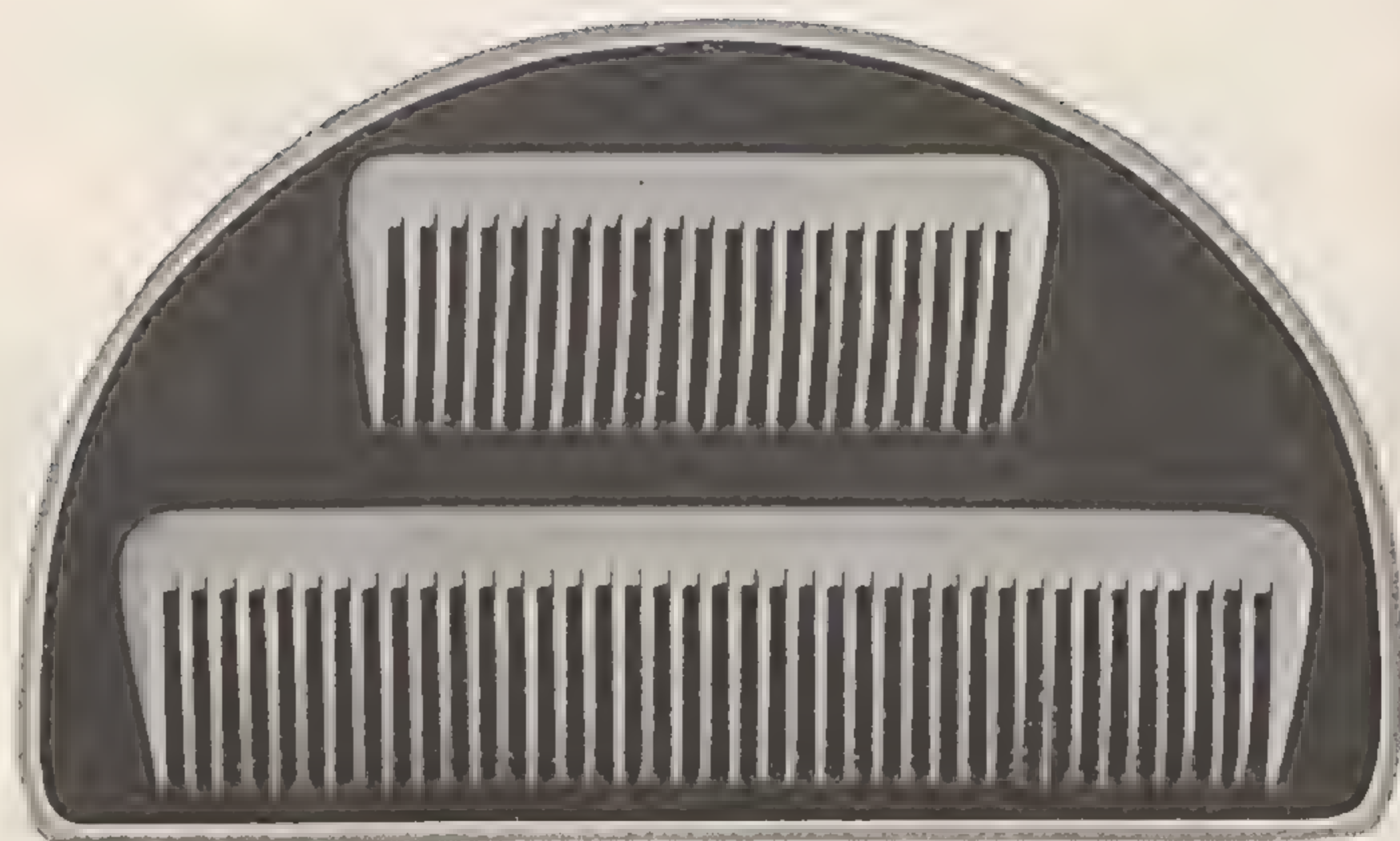
FOR THE COMING SEASON
WILL BEAR THIS LABEL

Joseph

Summer 1917

*632 Fifth Avenue
New York*

Milliners Dressmakers Furriers



The comb at the top is excellent for removing tangles from the hair after the shampoo; 50 cents. The lower comb is recommended for daily use. Its coarse deep teeth are rounded, not pointed; \$1.25

CARE of her CROWNING GLORY

IT is really amazing to discover how few women understand the intelligent care of the hair,—how few take the trouble to give it the daily treatment which is necessary if “the crowning glory of woman” is to be preserved in its luxuriant beauty. The average woman will keep her nails beautifully manicured, and she will use all sorts of creams and lotions to improve her complexion, but her conception of keeping her hair in good condition is to wash it every week or two, to have it waved at the hair-dresser’s, and as a finishing touch by way of making it appear bright and well-kept, to add the artificial lustre of brilliantine. Yet as a matter of fact this is only the most elementary part of the right treatment of the hair.

THE HAIR AND THE HEALTH

The condition of the hair is an index to the general condition of the health. It is not perhaps generally known that worry, the cause of most of our ill health, directly affects the condition of the hair, rendering it brittle and lacking in color and lustre. If the hair is in this condition, a reliable specialist should be consulted at once, the scalp should receive thorough massage, and the proper hair tonics should be regularly used. This should be done immediately, if one would prevent the hair from falling out and becoming thin and impoverished. There are certain tonics which produce the most wonderful results in these cases of faded and impoverished hair. Not only is the

natural color and lustre of the hair restored by their systematic use, but the growth of new hair is stimulated, and, in the course of a month or two, an extraordinary improvement is observed.

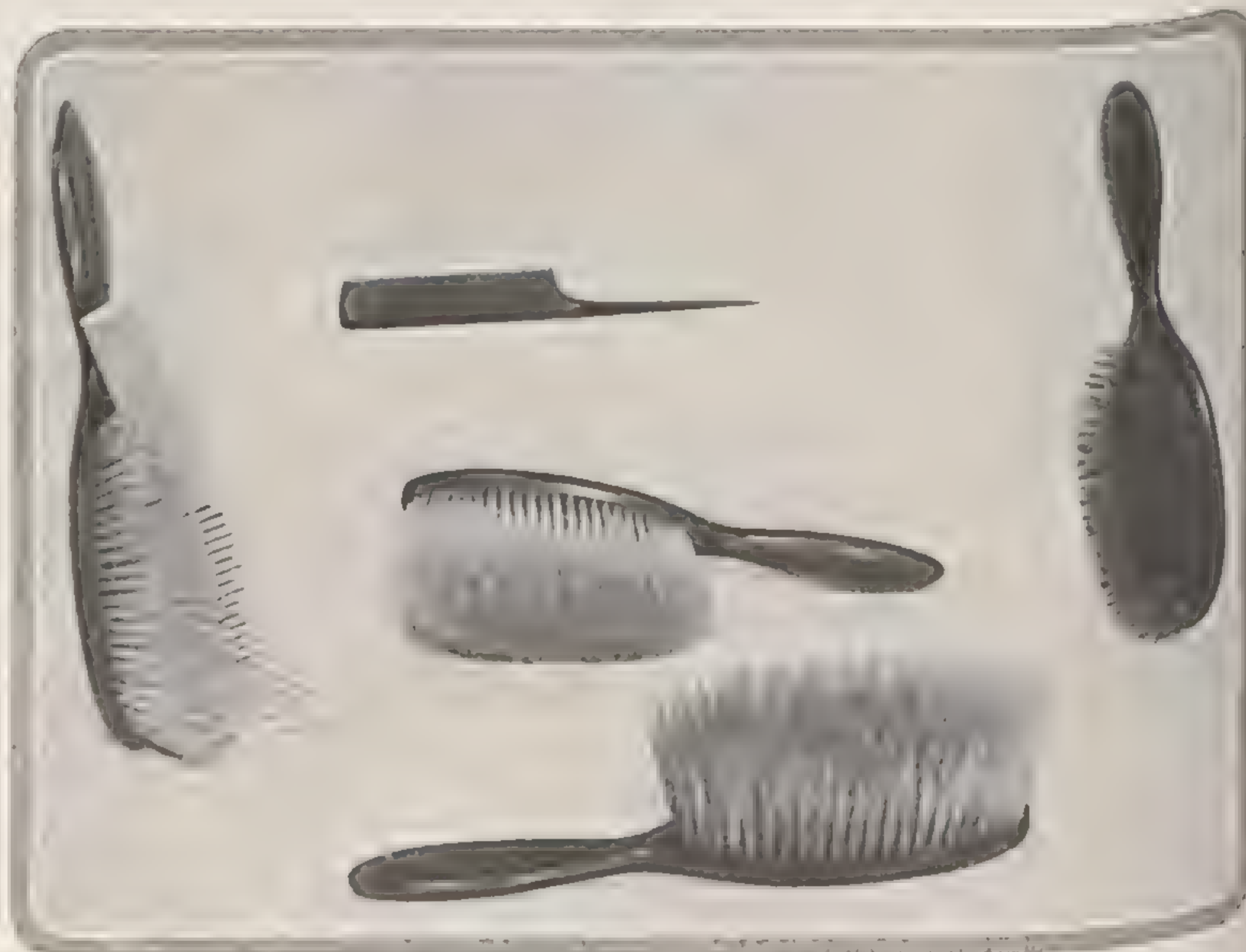
THE GREAT OVER-WASHED

The greatest mistake that most women make in the care of their hair is to wash it too frequently. In cities where the air is full of the dust of traffic, it should be washed not oftener than once a month, and in the country where the air is purer and cleaner, only once in six weeks. This incessant washing of the hair with soap dries out the natural oil which gives healthy hair its vigor and sheen.

“But,” many women say, “my hair is so oily that it is actually stringy. I can do nothing with it unless I wash it every week.” This excess of oil in the hair is a recognized condition of the scalp that calls for regular treatment, or for the use of certain hair tonics. The continual washing out of this oil will not correct the unhealthy condition; it will simply ruin the hair, in time.

Once a month, or every six weeks, before washing the hair, it would be well to have the ends cut, and the hair singed. This should be done only by a hair-dresser, as the singeing is a process that can only be done well by a professional. If soap is used instead of a shampoo, it should always be melted, otherwise it is very difficult to rinse it out as it mixes with the oil and dust of the hair and

(Continued on page 96)



Left, a brush for daily use; \$5.25. The comb has both fine and coarse teeth; 50 cents. Middle, a brush with rounded ends to its bristles; \$5.80. Right, for strenuous regular use, a brush with Russian bristles set in rubber; \$3. Top, a comb to arrange the hair around the forehead; 30 cents. Bottom, a brush with flexible bristles; \$8.50

DOVE Under-muslins

She Smiles at Her Reflection

And why? Would you know? Here is the secret. Her new Dove Under-muslins are more beautiful than ever. They are so exquisitely dainty, so pretty, so smart, so fresh—and she knows they won't be ruined the first time they are laundered. Naturally, they delight her.

Just as gratified is every woman who buys Dove Underwear. For Dove Under-muslins satisfy all her natural woman's longing to look beautiful. They give you that real joy you feel when conscious you are wearing pretty things, of fine materials, finely made, the latest in style, the smartest in design. And yet, they are not expensive.

Dove Under-muslins are the choice of women who study appearance, comfort and economy. Their wearing qualities please you equally as their dainty loveliness enchants your eye.

There are nearly 2,000 new Dove Styles, all new this season. They are made in the fascinating new Witchery Crepe, exquisite Dovesilk, sheer, soft Nainsook, dainty mercerized pink Batiste, Crepe de Chine and other fine cloths.

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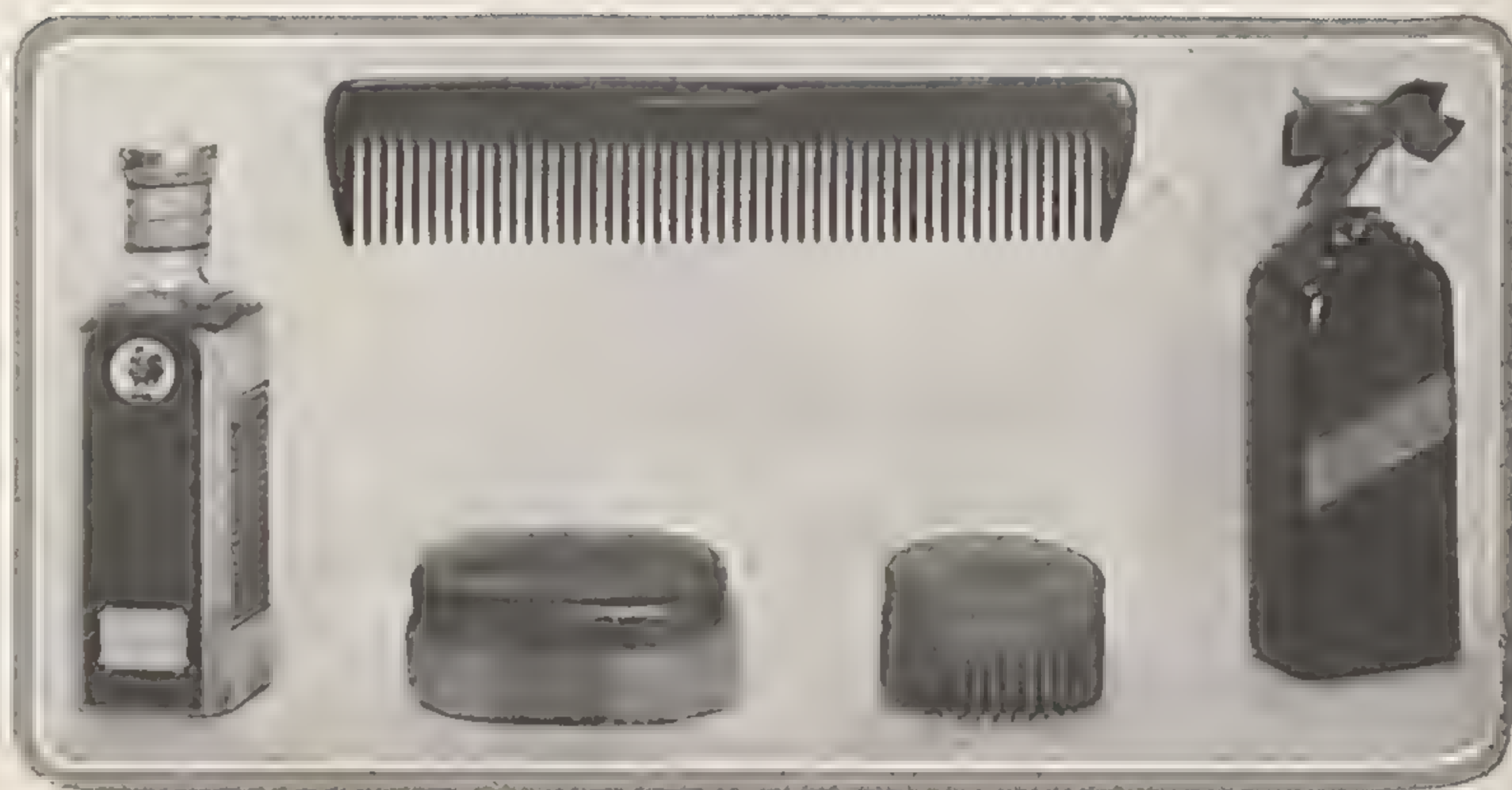
Announce
Introductory Display
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Spring
Fashions

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Original Creations

SUITS GOWNS
COATS WRAPS



Left, a petroleum tonic for the hair; \$1. Next, a box of brilliantine,—a touch of which is delightful, too much of which is disastrous; \$1.50. Next, a Japanese comb, cut from a root; 10 cents. Right, a hair tonic which may be ordered to suit the various needs of the hair; \$1. Top, a comb carved from horn, which does not cause electricity; 60 cents

CARE of her CROWNING GLORY

(Continued from page 94)

forms a sticky substance which, when dry, leaves the hair dull and lifeless in appearance. There is a new shampoo made entirely of herbs which not only leaves the hair as soft, clean, and silky as a child's, but which earns eternal gratitude by eliminating the many rinsings, which are the most tiresome part of shampooing. This shampoo comes in small bags. One bag is soaked in hot water, and then the hair is washed in this water, rubbing the hair with the bag itself. Then the hair is rinsed in one water only, and the thing is done.

BRUSHING THE HAIR TO BEAUTY

If a woman has strong, vigorous hair, it should be thoroughly brushed every day with certain kinds of brushes, which should be washed two or three times a week. By brushing with clean brushes the hair and scalp are so stimulated that the hair shines like burnished metal and is as soft as silk. Nothing beautifies the hair like brushing. Not all the brilliantines in the world can give the satiny sheen which comes from a thorough grooming with immaculately clean brushes.

The three kinds of brushes that are best for the hair are these: those with stiff bristles set far apart and set in rubber, which gives these stiff bristles an elasticity that prevents their pressing too hard upon the scalp. Such a brush is illustrated at the right of the lower photograph on page 94. Then there are those with bristles an inch and a quarter long and not so stiff as the ones of the first, like the brush at the left of the same photograph; and then there are those with bristles two inches long, and not stiff at all, like the brush at the bottom of the same photograph. The best and most durable hair brushes in the world are made in England, and the best of these have wooden backs. For hard daily use, then,—the English brush. The best combs to use are those with very coarse deep teeth with rounded ends, like the lower comb in the photograph, at the top of the same page. These are excellent for combing out tangles. Other good combs are those that are partly of coarse teeth and partly of fine, like the one at the left of the lower photograph, and still others are those which hair-dressers use, which are very fine and narrow, with a pointed handle three inches long. These last are for raising the hair and making it stand out from the face. A comb like this is illustrated at the top of the same photograph. With this equipment, vigorous hair can be made luxuriant, lustrous, and beautiful.

The best way for the brushes and combs to be washed is in a solution of two teaspoonfuls of ordinary washing soda in very hot water. They should then be rinsed until they are clean. They

should not be left in the water, as it softens the bristles and is apt to loosen them. Then the brushes should be left for a few minutes in cold water which immediately stiffens the bristles again, and after that they should be wiped dry and placed with the bristles down. The treatment of the hair described above is all very well for the woman with naturally vigorous hair, but what can the woman with thin and rather delicate hair do to achieve the silky glossiness that the woman with thick strong hair gains by strenuous regular brushing? Not for her are the stiff bristles and the vigorous brushing, but quite another treatment. She should visit a good hair specialist and have analyzed the cause of her thin weak hair. Then she should follow his directions faithfully, for unless a woman is under constant mental strain, or is in chronic ill health, modern science can do marvels for her hair. And even for the delicate, much can be done,—if it is done regularly.

And there's the rub, for modern women are so extremely busy that there really should be thirty-six hours in a day, instead of a mere twelve. The hair should be regularly shampooed and treated by a hair-dresser, or by a maid who has been taught the care and dressing of the hair.

DOING AWAY WITH DANDRUFF

Few persons know that dandruff, that scourge of so many, is not only a disease, but a contagious disease as well. Few realize that eighty per cent of baldness can be traced, at least in part, to dandruff. That one may have thick hair and still have dandruff simply means that the hair is so strong that it survives in spite of it,—the disease is still there. The scalp should be treated by a specialist, for in no other way can dandruff be cured, and it should not be neglected for a day, if one wishes to save the hair.

At the top of this page are illustrated a number of things of especial interest to the woman who takes fastidious care of her hair; among them are two tonics, brilliantine, a useful oddity in the shape of a Japanese comb, and a comb carved from horn. A petroleum tonic is illustrated at the left of the photograph, and contrary to the rule that petroleum tonics are unpleasant though beneficial, this one is very agreeable. Of course one must always have a box of brilliantine like that next the tonic just described, but it is well to be chary of its use. The round comb cut from a root is used by the Japanese to loosen the scalp and can be turned around in the hair, with some what the effect of massage. The comb illustrated at the right is of one sort for dry hair, another for oily hair. The comb at the top is highly recommended for hair that snaps easily, since it is made of horn which does not cause electricity.



Whatever condition is keeping your skin from being beautiful—it can be changed! Read here why you can change it and how.

OH DEAR, WHAT CAN THE MATTER BE?

My skin is so — so WHAT?

JUST what really is the matter with your skin? Go to your mirror now and examine your skin closely. Really study it.

Whatever condition you find, it can be changed! Every day your skin changes in spite of you. As old skin dies, new skin forms in its place.

This is your opportunity. By the proper external treatment you can make this new skin just what you would love to have it. Or—by neglecting to give this new skin proper care as it forms every day, you can keep your skin in its present condition and forfeit the charm of “a skin you love to touch.” Which will you do? Will you begin at once to bring to your skin that charm you have longed for? Then use tonight the treatment below suited to the needs of your skin, and make it a daily habit thereafter.

So dingy with blackheads!

1. Blackheads are a confession of the use of the wrong method of cleansing for that type of skin which is subject to this disfiguring trouble. The following Woodbury treatment will keep such a skin free from blackheads.

Apply hot cloths to the face until the skin is reddened. Then with a rough washcloth work up a heavy lather of Woodbury's Facial Soap and rub it into the pores thoroughly—always with an upward and outward motion. Rinse with clear, hot water, then with cold—the colder the better. If possible, rub your face for a few minutes with a *piece of ice*. Always dry the skin carefully.

So full of blemishes!

2. Just before retiring, wash in your usual way with Woodbury's Facial Soap and warm water, finishing with a dash of cold water. Then dip the tips of your fingers in warm water and rub them on the cake of Woodbury's until they are covered with a heavy “soap cream.” Cover each blemish with a thick coat of this. Let it dry and remain on over night. In the morning wash again in your usual way with Woodbury's. Repeat this cleansing, antiseptic treatment every night until the blemishes disappear.

So sluggish and colorless!

3. Dip your washcloth in very warm water and hold it to your face. Now take the cake of Woodbury's Facial Soap, dip it in water and run the cake itself over your skin. Leave the slight coating of soap on for a few minutes until the skin feels drawn and dry. Then dampen the skin and rub the soap

in gently with an upward and outward motion. Rinse the face thoroughly, first in tepid water, then in cold. Whenever possible, rub the face briskly with a *piece of ice*. Always dry carefully.

So oily and shiny—especially my nose!

4. First, cleanse your skin thoroughly by washing it in your usual way with Woodbury's Facial Soap and warm water. Wipe off the surplus moisture, but leave the skin slightly damp. Now work up a heavy warm water lather of Woodbury's in your hands. Apply it to your face and rub it into the pores thoroughly—always with an upward and outward motion of the finger tips. Rinse with warm water, then with cold—the colder the better. If possible, rub your face for a few minutes with a *piece of ice*.

So sallow and freckled!

5. Just before retiring, cleanse the skin thoroughly by washing in your usual way with Woodbury's Facial Soap and lukewarm water. Wipe off the surplus moisture, but leave the skin slightly damp. Now dip the cake of Woodbury's in a bowl of water and go over your face and throat several times with the cake itself. Let this lather remain on over night, and wash again in the morning with warm water followed by cold, but no soap except that which has remained on the skin. This treatment is just what your skin needs to whiten it. Use it every night unless your skin should become too sensitive, in which case discontinue until this sensitive feeling disappears. A few applications should show a marked improvement. Use Woodbury's regularly thereafter in your daily toilet and keep your skin in perfect health.

A real facial soap for facial beauty

Woodbury's Facial Soap is the work of a skin specialist. A 25c cake is sufficient for a month or six weeks of any of these treatments. It is for sale everywhere. Get a cake today and begin tonight to get its benefits for your skin by using one of the treatments given here.

A week's-size cake on request

For 4c we will send a cake of Woodbury's Facial Soap large enough for a week of any of these skin treatments. For 10c samples of Woodbury's Facial Soap, Facial Cream and Powder. Address The Andrew Jergens Co., 1402 Spring Grove Ave., Cincinnati, Ohio.

If you live in Canada, address The Andrew Jergens Co., Ltd., 1402 Sherbrooke St., Perth, Ontario, Canada.



1. Is there anything so noticeable as blackheads!—a confession of the wrong cleansing method. Change to the one given here.



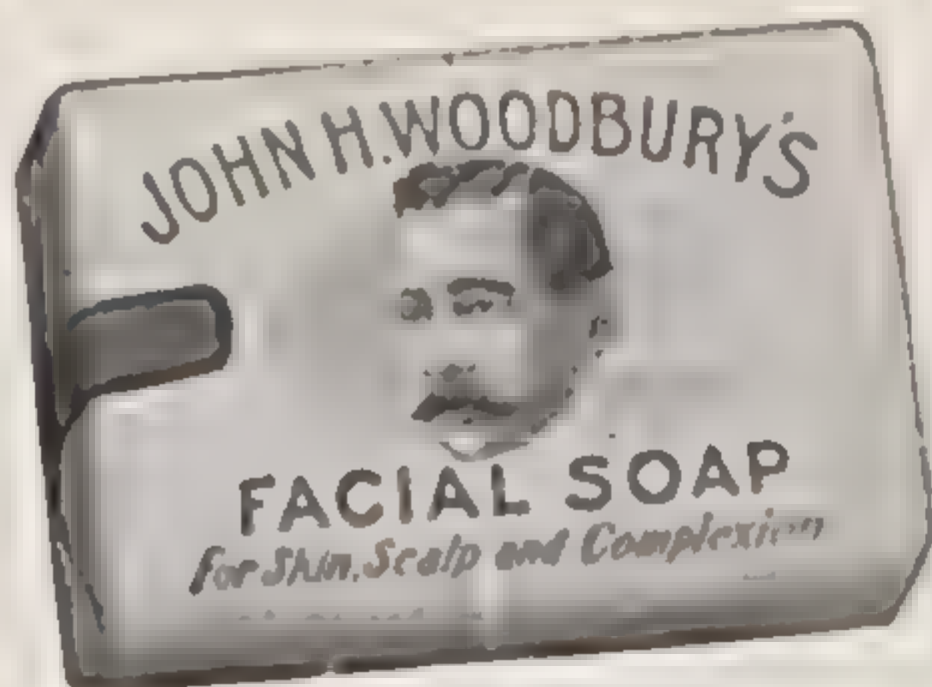
2. Some women are actually rubbing blemishes into their skins! Clear your skin with the “soap cream” treatment.

3. Everyone must have at least a touch of delicate color. There is a permanent color secret in the lather and ice treatment.



4. If an oily skin and shiny nose is your bugbear, make the lather treatment a daily habit and be done with that bugbear forever!

5. A sallow, freckled skin needs awakening, enlivening! It will yield to the effective treatment described here.



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*Distinctly Different
Models Not Seen Elsewhere*

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Miss E. M. A. Steinmetz
the celebrated Fashion Artist*

Stein & Blaine

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8 and 10 West 36th St.

New York

THE GAME OF PIRATE BRIDGE

(Continued from page 49)

but the players sitting opposite are not necessarily partners, because each man is for himself, and only one of the four can win the rubber; his partner scores all points above the line.

The dealer has the first bid, and if he passes, each player in turn to the left may bid or pass. There can be no second bid or doubling until the first bid has been accepted, and a partnership formed to bid against. The usual forms are: "Two hearts" and "I pass" or "I accept." If the bidder can not find an acceptor, the bid is void, just as if it had never been made, and the next player on the left has his turn. He can bid one club, or anything he likes. He might even bid one heart. If no one at the table can make an acceptable bid, the deal is void, and passes to the left.

As soon as a bid is made and accepted, each player in turn to the left, including the one who has just been accepted, may bid higher or pass. Either of the two opposed to the accepted declaration can double, and then it is open to the bidder or his acceptor to redouble in his turn, but that ends it. A double reopens the bidding, as at auction. If the partner of the one who doubles does not approve of it, he can bid himself out of it, and if he can find an acceptor the double is void. Otherwise it stands, if no further bid is made.

THE ACCIDENTAL REVOKE

The values of the suits, no-trumps, honors, slams, doubling, penalties, and the rank of the bids all remain just as at auction, except that the revoke penalty, which is a relic of the days when many supposed gentlemen were really card-sharpers, has been greatly reduced. Among the present generation, a revoke is invariably an accident. One never sees an intentional revoke in good society.

If an acceptance is overcalled with a higher bid, any one may accept the new bid, without regard to his action on the previous bid, and the same player may accept several different bids. If the higher bid is not accepted, it is void, and the situation returns to the last accepted bid; the player to the left of the one whose bid has just been rejected has the next chance to bid something or double.

An acceptor can not make another bid until some higher bid and acceptance has intervened, but he may accept a second bid. If he had something better in hand than the first bid, he should not have accepted it.

When three players pass an acceptance the bidding is closed, and the individual player who made the last accepted bid becomes the declarer, no matter what bids preceded his, or who made them. His acceptor is the dummy for that deal.

The player to the left of the declarer leads for the first trick, any card he pleases. If this player happens to be the dummy, the one to his left leads. The moment this card is led, the acceptor places his thirteen cards on the table in front of him, face up and sorted into suits, without making any change in his position at the table, so that dummy may be immediately on the right or left of the declarer, or opposite him. The declarer plays both hands, just as at auction.

If the contract succeeds, the declarer scores the trick points below the line toward game, but his acceptor scores everything above the line, as two players can not win the same game. Suppose South makes 3 no-trumps and 30 aces, with West as acceptor. S scores 30 below and

30 above, to which he adds 50 for a game won. W scores the whole 110 in honors. The scores are kept on a four-line pad, with the players' initials at the top.

The first player to win two games wins the rubber for which he gets 50 points in addition to the usual 50 for winning a game, but his acceptor does not share these 50 rubber points. The penalties for failing to make the contract are the same as at auction, 50 a trick, 100 if doubled, 200 if redoubled.

BALANCING THE SCORE

At the end of the rubber the four scores are added up and each pays to or wins from each of the others.

This settling, although it seems a little complicated, is, in reality, a fairly simple matter. On adding up the four scores they are found to stand thus:

A	B	C	D
116	482	178	316

Now, throw off the fractions and call these even hundreds (or fifties, as may be the club custom), and we come to these reduced figures:

A	B	C	D
1	5	2	3

Each man wins from those below him and loses to those above him. In the case cited above, A would be minus 7, B plus 9, C minus 3, and D plus 1. The total pluses and the total minuses will, of course, balance. In this case they balance at plus and minus 10.

So far as present experience goes, rubbers will average 550 points, as against the 400 average for auction, but beginners will probably run into larger figures, just as they did at bridge.

ASSETS OF THE NEW GAME

It is hardly necessary to point out the many advantages of this great reform. It enables a player to bid his hand fearlessly, because unless there is a hand that can support him effectually, the bid is void. There is no excuse for misfit hands, as the best spade combination should bid against the best heart or no-trumper.

Pirate Bridge at last eliminates that eternal bugaboo of auction, taking the partner out of a no-trumper and denying his suit bids. If the bid does not fit one's cards, one need not accept it. Another strong point is the quick play, owing to the fact that so few contracts are set and the combination of two strong hands winning so many games in one deal. One should be able to play eight rubbers in about three hours.

One of the greatest attractions of Pirate Bridge is that one need never be afraid of cutting into the same rubber with the worst player in the room, or the wildest bidder this side of Wall Street. If one does not like him, or trust or approve of his methods of bidding or play, one need not accept him for a partner.

Last, but not least, Pirate Bridge is the best gambling game for intellectual players of which a pack of cards is capable. Each man is for himself, and only one player at the table can win the rubber. For the first rubber or two, the changed position of the dummy in some hands and the novelty of not bidding until the previous bid has been accepted may be a little confusing, but these things are as nothing compared to what card players went through in the change from whist to bridge, or bridge to auction.

R. F. FOSTER.



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- P/654 Library desk, of selected mahogany, Sheraton design, fluted inlay and panels of beautifully figured walnut; 54x30 inch top, cupboards fitted with sliding trays. Price, \$265.
 P/582 Lounging chair, large and luxurious yet unusually decorative, finest upholstery of hair and down, covered with tapestry or other fabrics to order. Price in sundour, \$85.
 P/444 Heppelwhite chair, of mahogany, substantial and comfortable—built and finished as carefully as the famous original. Price in muslin, \$30. *Booklet on request.*

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A Completely Equipped Car

Every modern motor car convenience is present in this new series Saxon Roadster. Today, in this car as in the costly cars, you start your motor by simply pressing a button in the floor boards with your heel. Among the added attractions is a new-style body of increased size and even greater roominess. There are also demountable rims so that tire-change in event of accident is quickly and speedily accomplished. The tires are now 30 inch by 3 inch. Flanking these fine-car features are thirty further new developments. Let your nearest Saxon dealer show them to you. Saxon Roadster is \$495 f. o. b. Detroit. Canadian price, \$665.

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WELL-DRESSED women of today demand durability as well as smartness in the silks they buy. These highly important qualities are happily combined, woven into each yard of Belding's Silk Fabrics.

Dress Silks, Lining Silks, Petticoat Silks. \$1.25 to \$2.50 per yard (36 inches wide).

Look for the guarantee **◇ BELDING'S ◇** woven in the selvage, or the Belding Tag in ready-to-wear garments.

Belding's Sewing Silk in colors to match all fabric tints. Guaranteed full strength, pure dye; will not split, snarl nor ravel in use.

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Baltimore Cincinnati

Sew with silk and use Belding's

The SPIRIT of FRANCE MADE GRAPHIC

(Continued from page 66)

Modern designs are introduced and beautifully expressed by the Maison Lauer in reproductions of old Venetian velvets, which are generally used for stage decorations in the setting of new plays; while preserving the originality of the modern designs, the prevailing color tones are subdued to the traditions of the house.

Into this temple of classic art religiously devoted to the past, flashed one day a vividly modern youth of twenty years who, according to the ideas of French family life, had been educated to carry on the family traditions of trade. But no. He was the product of another school, a modern of the moderns. The revolutionary ideas, that he immediately dropped into the midst of this quiet elegance, created consternation. The original designs brought out in startling color schemes were the last word of the art of that intense year of the beginning of the war. But after the first ebullience it was found possible to amalgamate his ardent modernity with ancient art; the violent colors that formed the basis of the new movement he loved were impossible, and so other concessions were made with the excellent result that the softened colors of the old tapestries were used in the expression of modern designs.

AN EXPONENT OF MODERNISM

This young iconoclast was admitted to the firm the very year of the war. When it came, he left Paris at once with his regiment, and ever since, except for a period of confinement to a hospital bed, he has been at the front. There were, however, leisure moments and sometimes even hours, between attacks and defensive operations, and pencil and notebook, when not in his hands, were in his most convenient pocket. The rough designs in this precious notebook were inspired by the war, and made under conditions of war; he sent them home to Madame

Lauer, his mother, who is herself an artist and who completed them. In all of them are embodied the colors of the French flags and the flags of the Allies, combined with the colors of the various uniforms. The gray, brown, and red of the tortured earth, the colors of the stones, and of the atmosphere at different hours of the day and night, and the gleaming colors of copper and brass and of emblems are all used.

THE FIRST ATTEMPT

Among these designs, first of all, appears the proud French "coq," his flamboyant head lifted triumphantly skyward. Monsieur Lauer's first essay was made during the idleness of hospital convalescence. His house offered it to the *Magazin aux Trois Quartiers*; immediately accepted and produced, it achieved an enormous success. The novelty of patriotic design appealed to French feeling, and the clever mingling of colors that resulted in an effect that was thoroughly Japanese, appealed artistically. The design that inaugurated the success of these *Toiles de Guerre* shows evergreen wreaths and laurel crowns festooned on a ground of cream-colored linen. The wheel of fortune is there, and the *medaille militaire* and, under crossed flags, crows the assertive "coq."

The colors of all these objects are so pleasantly subdued, so cleverly disposed and mingled, that the positiveness of the designs are far from being obtrusive. As the photographs of his later designs show, this may be said of all the special work of this young man; all are admirably done. And they have a documentary value,—these beautiful *Toiles de Guerre*. When the stories of this great war of several allied nations are told to future generations, these charming pictures, so clearly printed on heavy linens, will clearly illustrate the narrations.

A S S E E N b y H I M

(Continued from page 49)

I was born in another age, and I can only smile at Uncle George when he takes out of a precious portfolio stored away in a certain desk, faded bits of tinsel and paper and moons over them. It would be a lark, however, to start on a valentine sending this Fourteenth of February even if we had to employ the aid of a fast motor and to have the footman play Cupid and deliver the billets-doux, and we speed on around corners, with the possibility of being run in by the traffic squad.

BUT MUCH IS LEFT US

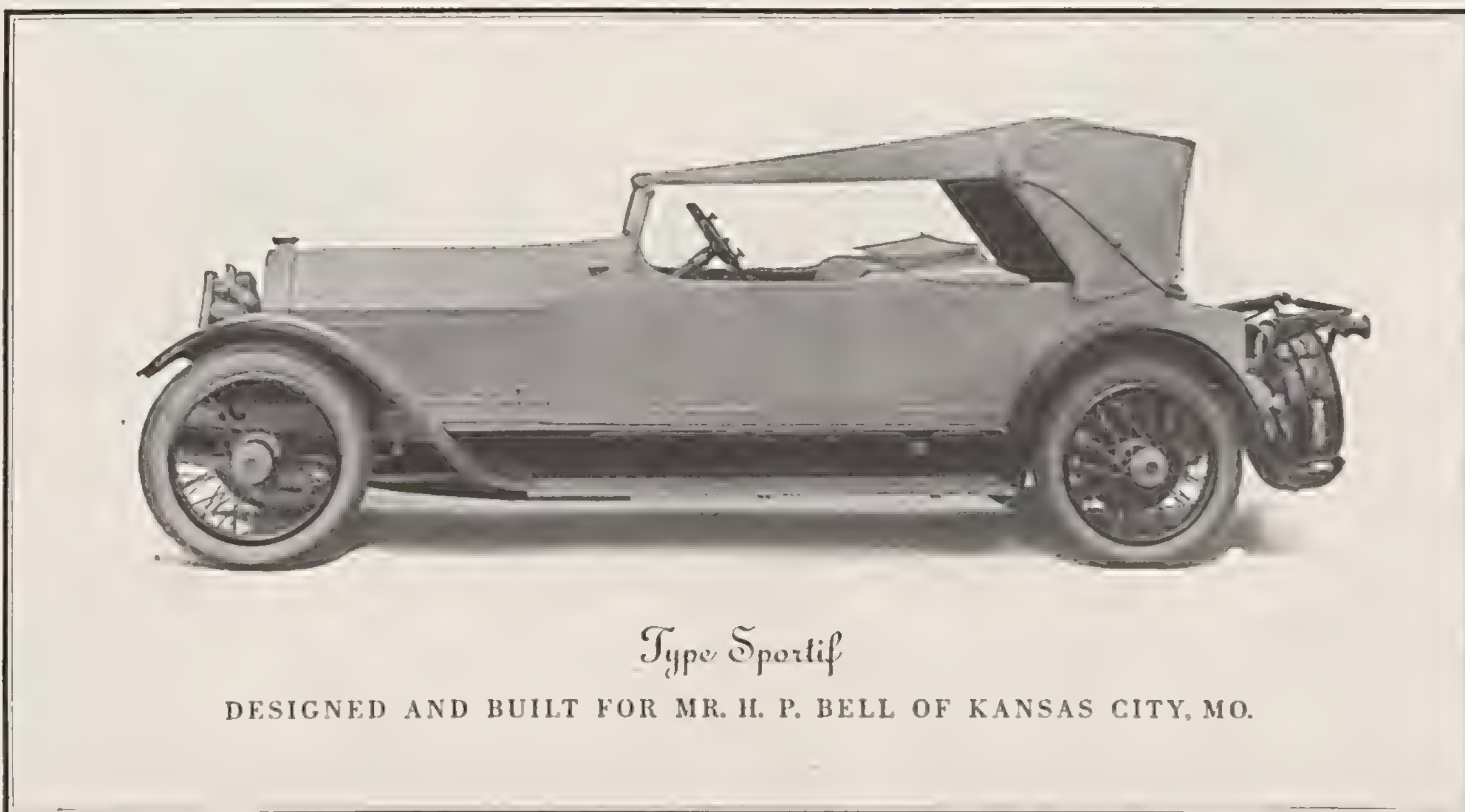
Otherwise we shall have to content ourselves by celebrating only the Mardi-Gras. We of the north and west will doubtless never be able to enter into the true spirit of the carnival; with us, as some one has said, it is either "a funeral or a riot," and we are inclined to smile at the south with its Mystic Krewes and its various processions of knights and mummers and to regard the New Orleans celebration more or less as a commercial speculation. However, if you have never been to New Orleans, this may be the time to go there and present your letters. It is a most hospitable city, only I fear that we northern people have a sorry reputation there. We advance on the city and its kindly people in hordes and are put up at the best clubs and asked to the Carnival German and to the Krewe

at the Opera House on Mardi Gras night and are wine and dined and entertained.

RETURNING SOUTHERN HOSPITALITY

Of course, it is difficult to be hospitable when southerners will come to New York just as we are closing our houses in the late spring or when we have already gone to Newport or have not returned to town. However, though we have no carnival as a social clearing-house, I think we really do not forget the hospitality of the south; of late years the northern Knights have taken the Saint Valentine's tide and the time of the Mardi Gras to lay their hearts, their fortunes, and their stocks and bonds at the feet of the southern girl. In New York, Boston, Philadelphia, Chicago, and the cities of the great west, many of the most charming and beautiful young matrons in society hail from the land of Dixie. So perhaps it is a fair exchange.

My last advice—Lent is coming. It is a time for serious fasting, the opera, Palm Beach, Coronado, lectures, concerts, sermons, devotion, much serious contemplation, and a little prayer. The debutantes have budded, the Charity Ball is a back number, the Wagner Cycle is on, pious ladies have sewing circles, and your pocketbook is depleted by charity benefits. Saint Valentine's is at hand, and Saint Valentine expects every bachelor to do his duty.



Type Sportif

DESIGNED AND BUILT FOR MR. H. P. BELL OF KANSAS CITY, MO.

Custom Body Department

THE LOCOMOBILE COMPANY OF AMERICA

Makers of Fine Motor Cars

BELLE BRYCE GEMMEL

The Name Behind the Smartly Dressed Woman

BELLE BRYCE GEMMEL

5 East 47th Street

Announces that
Her Spring Collection of
**Exclusive & Original
Models**
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**"Chaque robe a un chic
tout a fait Parisien."**

We specialize in the study of lines
and color schemes.



One of our Original
models made to order

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SPORTS HATS

St. Andrews—
Made of extra quality
tan color Madagascar and
trimmed with pleated sash band
in any color desired. The full
crown and flexible brim give ease and
fetching jauntiness. Retails at \$8.00 each.

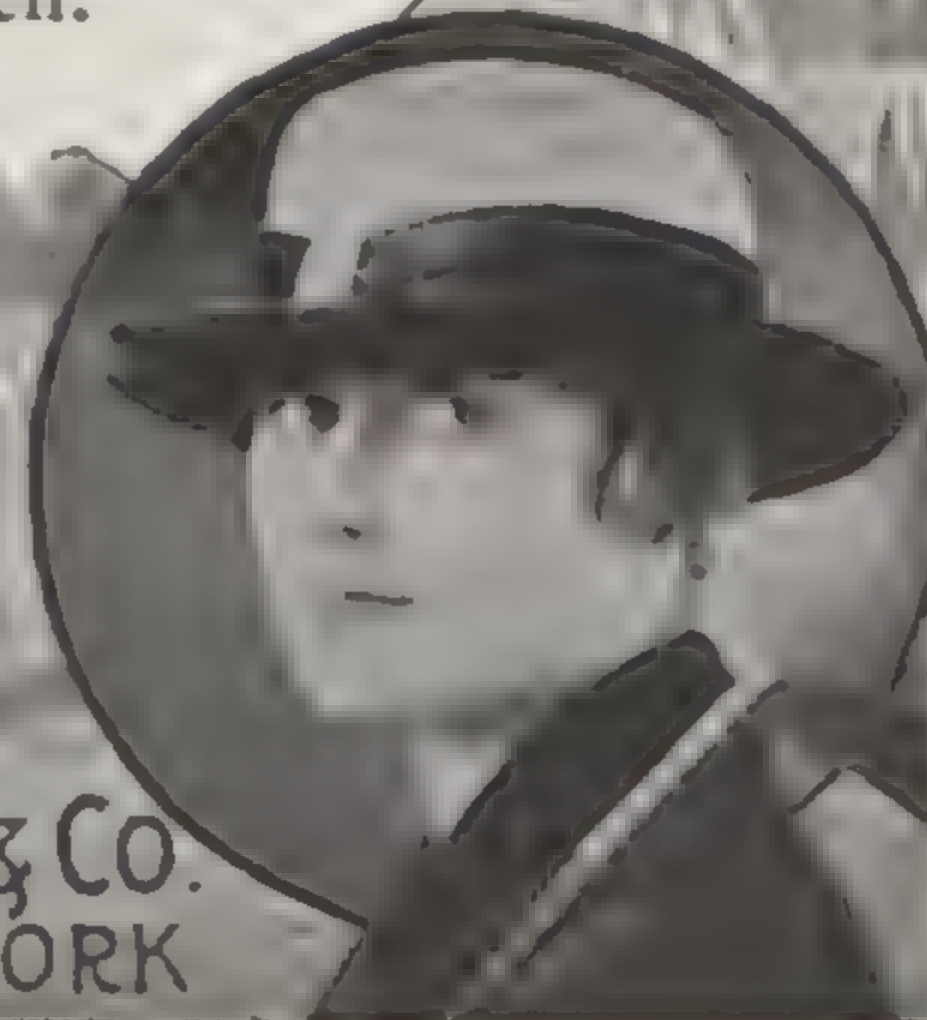
Attraction is the dominating note of all

Merton Sports Hats

They have a distinctive style and unmistakable character that stamps them as individually designed expressly for the wearer.

"There's a MERTON Hat for Every Sport."
They are readily recognized by the label.
Obtainable at your dealer, or of us direct.

The Belleaire—Made of fine Duchess Silk with
band and brim of heavy silk in Corduroy effect.
Obtainable in any color or combination of
colors. Retails at \$10.00 each.



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Robinson-
Rodgers Co.'s •
Ilanasilk
Mattress

Lightest mattress in the world

Made of soft, pure fibre found in the pods of a native tree on the sunny hills of Java. The Ilanasilk Mattress is the most comfortable, most lasting and most sanitary mattress ever made.

It is much lighter than any other; gives more gently; rests more comfortably and remains soft, fresh, buoyant and wholesome through years of constant use.

Satisfaction is guaranteed. And that you may always know the condition of the Ilanasilk inside, each mattress is made with an easily opened button-and-flap end.

For Pillows, ask for Robinson-Rodgers' Restwels of all new, scientifically sterilized feathers. No others made are quite so clean and sanitary.

Sold by dealers *everywhere*. Write for interesting free booklet 16C

Robinson-Rodgers Co., Newark, N.J.

Vanity Taffeta



The taffeta par excellence in all its new spring shades. Ask for it at your favorite shop. Demand the name on the selvedge. Kohn, Adler & Co. Philadelphia



Photographs by courtesy of Speall's
Collecting samplers is a delightful indoor sport; the problem is what to do with them after one gets them. A London shop solves it by making a desk set of them. The candle shades are of samplers, and the candlesticks are painted to match

PASSING FANCIES OF LONDON

MANY variations of Persian novelties, which have recently become so fashionable, are appearing in the smart London shops, and there is also a vogue for glass articles. One sees sets for the dressing-table, bottles for the bathroom shelves, and all sorts of other articles of clear glass painted with Persian motives in soft reds, blues, and greens. Examples of this charming ware are illustrated at the bottom of page 104. The decoration of the bottle was copied from an antique prayer-rug at Knole, while the Chinese figures on the bowl and the jar were taken from a bit of old Canton wall-paper.

ECHOES OF THE EAST

Other delightful echoes of the east come from a Bond Street shop known for its beautiful rugs. They are old Persian coats in celandine silk covered with a Saracenic design wrought by stitching in the same colored silk. An English woman whose eccentric but often effective experiments in decoration are enjoyed by society, plans decorating a room with woodwork and furniture painted in Persian designs and colors, with these coats as upholstery. She insists that it will be out of the ordinary and amusing, a veritable bit of Omar Khayyam. A lovely bit of old Persian enamel in the form of a "beggar's bowl" is shown by the same importer. It is a watermelon-shaped utensil, painted both inside and out in graceful designs and delicate colors, and it swings from old silver chains. Fitted with a glass lining, filled with red roses, and swung before a window, it is charming beyond words. There are lamp shades

in the eastern spirit, too, a glowing variety of them, with exotic figures and flowers in all the colors of the east. One is photographed on page 104.

SOLVING THE SAMPLER PROBLEM

Another originality of this same designer is a desk set made from samplers. The craze for old samplers has been invariably accompanied by the embarrassment of disposing of them after one acquires them. Here an entire family of these naive needlework documents has been utilized for covering blotting case, stationery box, book ends, waste-basket, even inkstand and candle shades. The danger of ink splashes looms, undeniably, but meantime, the samplers have been put to a diverting purpose. The sampler candlesticks, painted with letters of the alphabet and quaint figures, are distinctly amusing. The set is illustrated at the top of this page. In passing, one must mention the extremely successful application of the sampler cult to interior decoration which Mrs. Archibald Christie achieves in her "sampler bedroom," which was shown at the Arts and Crafts exhibition at the Royal Academy. It is a room designed for a young girl; the walls are cream color and on them are hung samplers,—all the most charming sorts and conditions of samplers, framed in natural linen passepartout. They have all been worked by modern little English girls, which proves that the joy of a sampler is not, necessarily, in the date thereof. The curtains are of sheer white muslin with a gay little design embroidered by hand in

(Continued on page 104)



Pillows like this are some of the most amusing members of London society. They are of silk, quaintly tasseled at the corners, and the mottoes are embroidered. The more mottoes, the merrier

See what can be done with samplers, if one really tries to outdo one's neighbors. This is a waste basket

Cupid Sport Hats are distinctive, original expressions of the most advanced Fashion ideas
To be Seen at Your Leading Shop
William Rosenblum & Co.
3-5-7 East 37th Street- New York

IN THE SPRINGTIME

PAUL JONES Middy Blouses are ideal for the maid who seeks individual style, as well as splendid workmanship.

PAUL JONES is the regulation Middy, planned on the lines of the standardized blouse worn by U. S. Sailors.

The Fit is Perfection itself—and the Colors are Guaranteed Absolutely Fast.

PAUL JONES
MORRIS & CO. BALTIMORE
Insist on this Label

MORRIS & CO., Dept. E. M. BALTIMORE, MD.
Originators of the Middy Blouse *New York Office: 1270 Broadway*

ESMOND *Blanket Comfortables*

Useful Beautiful Inexpensive

Esmond Blanket Comfortables are the favorite bed covering in thousands of homes. They give years of service. Their decorative quality adds charm and distinction to your bedrooms. Made in many beautiful designs and colors. Look them over at the nearest dry goods store.

Esmond are the only blankets that have the famous Cortex Finish which gives the fabric exceptional strength, a thick, even nap and the feeling of the softest, fleeciess wool. Esmond blankets are warm, washable and sanitary.

Send for Sample Bunny Blanket
Send 10c and the name of your little boy or girl and we will mail you a large, doll size blanket in light blue and white, decorated with the famous Bunny Cortex. Gives the children lots of fun.

The Esmond Mills, Dept. H., Esmond, R. I.

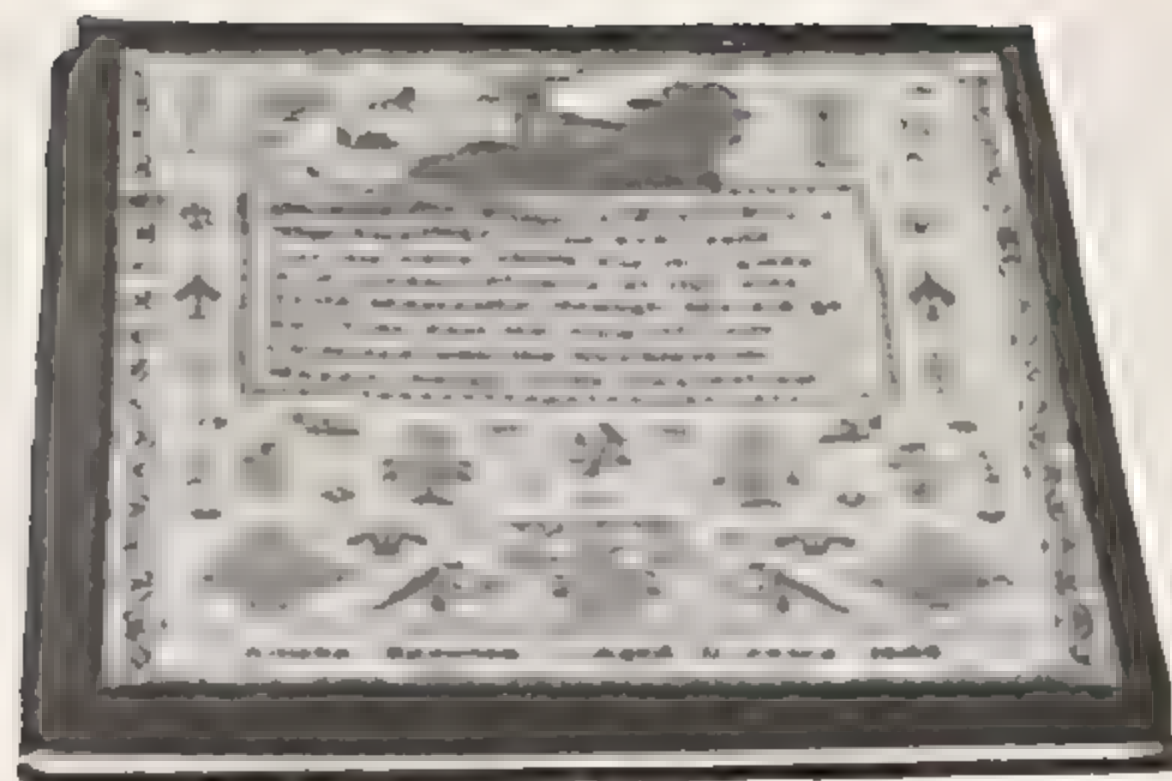
AT first glance you are fascinated by the beauty of Goetz* All Silk Satin. Its attractiveness increases when you feel its exquisite texture and realize that, as a lining, the rich solid colors and soft lustre add the charm of a perfect finish to your most expensive garments.

Also obtainable by the yard at leading stores, for dresses, waists and petticoats. The name "Goetz" is woven in white on the selvage for easy, certain identification.

GOETZ SILK MFG. CO.
New York

*"Gets"

GOETZ
All Silk Satin



In the "sampler bedroom" exhibited at the Arts and Crafts exhibition, at the Royal Academy, framed samplers like this were hung on the walls



A chest of the days of Charles II is reproduced in miniature in a black and gold lacquer case to hold sachets



Queen Anne's pincushion is reproduced for Queen Mary's subjects in green and gold lacquer and green velvet

PASSING FANCIES OF LONDON

(Continued from page 102)

white thread. The bed is of black-finished steel, for practicality, with slender flower-painted posts and a low head-board and foot-board of steel fret-work, very simple, but very delicate and light in effect. The drapery and the counterpane and pillows are of the same white embroidered muslin as the curtains. Nothing could be more demurely charming than this little white "sampler room."

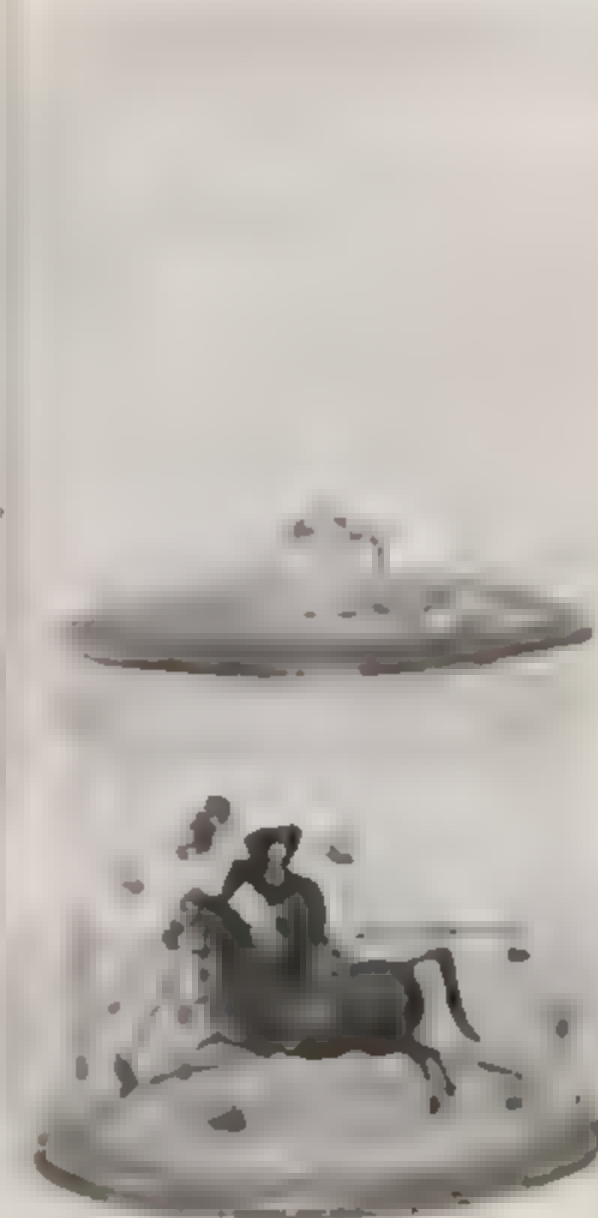
We return to the shop mentioned before for more fantasies. Here originated motto cushions like the one illustrated at the bottom of page 102. The cushions are of iridescent silk, and the mottoes are embroidered upon them. Sometimes gleaming bits of Chinese enamel are used to decorate the tassels, and sometimes curious eastern coins adorn them. The more mottoes the merrier. A couch heaped with these epigrammatic pillows might prove rather lacking in repose, but they are entertaining variants on the usual solemn type of cushion

which is absolutely without conversation. In the same shop may be seen the small Queen Anne pincushion, which is photographed at the upper right of this page. It is an exact reproduction, minus the pin holes, of one which, in its day, belonged to Anne herself. The quaint base is of dark green and gold lacquer, and old Italian velvet of melancholy sage hue covers the top. The box photographed at the left of the pincushion is a replica of a Charles II chest. It holds a lavish supply of the dainty *fleurs de poudre* that a French perfumer launches as his last work in trifles.

An amusing gift for a child appears among all these fancies. It is the "Gertrude set,"—it is named for the baby who inspired it. It consists of a large tub, painted a firecracker red and filled with fine white sand; a firecracker colored "trug basket" (that is an English garden basket) filled with jolly white stones, and an innocently shiny shovel.



London's fondness for things Persian is exemplified by the design of this lamp and shade



Some of the results of the oriental vogue are articles of clear glass, painted with eastern designs in soft colors. The design of the bottle was taken from an ancient prayer-rug, while those of the bowl and jar were copied from Chinese wall-paper



A Betty Wales Wedding

CHARMING Bride's Gown, Maid of Honor and Bridesmaid's costumes designed by Betty Wales, Dressmaker, are quite the latest thing. Sweet and simple, yet stamped with style-superiority. The loveliest and finest of fabrics exquisitely put together in Betty Wales' inimitable way. Don't weary yourself out before the "day of days" with worry of fittings—for every occasion buy



Social Frocks, Street and Afternoon Dresses, Sport Clothes

But be sure the lucky, fashionable Ploshkin is on the label of each and every gown, or you are not getting a genuine Betty Wales.

One store only in each town is authorized to sell Betty Wales Dresses. Let us help you locate your nearest dealer.

Send ten 2c stamps for statuette Ploshkin, who, 'tis said, will make your Honeymoon lasting.

*A Betty Wales Ploshkin
Kept always in sight
Brings luck and good fortune
Makes everything right*

Betty Wales Dressmakers

103 Waldorf Bldg., New York

In Association with Goldman Costume Co.



St. Nicholas Cloth

Reg. U. S. Pat. Off.

A SUPREME FABRIC FOR SPRING SUITS SKIRTS AND DRESSES

ST. NICHOLAS CLOTH embodies all of the essentials required of a popular cloth. Its beauty of pattern, dye-fast colors and admirable wearing qualities make it an *undisputed favorite for Spring*.

No other fabric lends itself so well to the new pleated effects as does this lovely alpaca weave.

Ask your retailer to show you the new Regimental stripes, or send to us and we will put you in touch with the nearest retailer in your vicinity.

Makers also of the popular Silverbloom

Leshner, Whitman & Co., Inc.

Broadway and 19th Street
New York





Striking Designs
at
Attractive Prices

FOR spring we are featuring striking designs in Tailored Hats, in addition to the higher priced models which will continue to be shown by the leading stores and milliners in your city. Write us if you are not sure where you can see them.

AITKEN • SON & COMPANY • NEW YORK
Four Seventeen Fifth Avenue

BE FASTIDIOUS! USE SOCIETY'S
OWN, RAMSDELL'S OLIVE CREAM
ARISTOCRAT OF COMPLEXION CREAMS
DAINTILY SCENTED CREAMY COMBINATION
OF PURE OLIVE OIL, CUCUMBER JUICE, ETC.
TUBE 50¢ JAR \$1.00 AT ALL QUALITY SHOPS

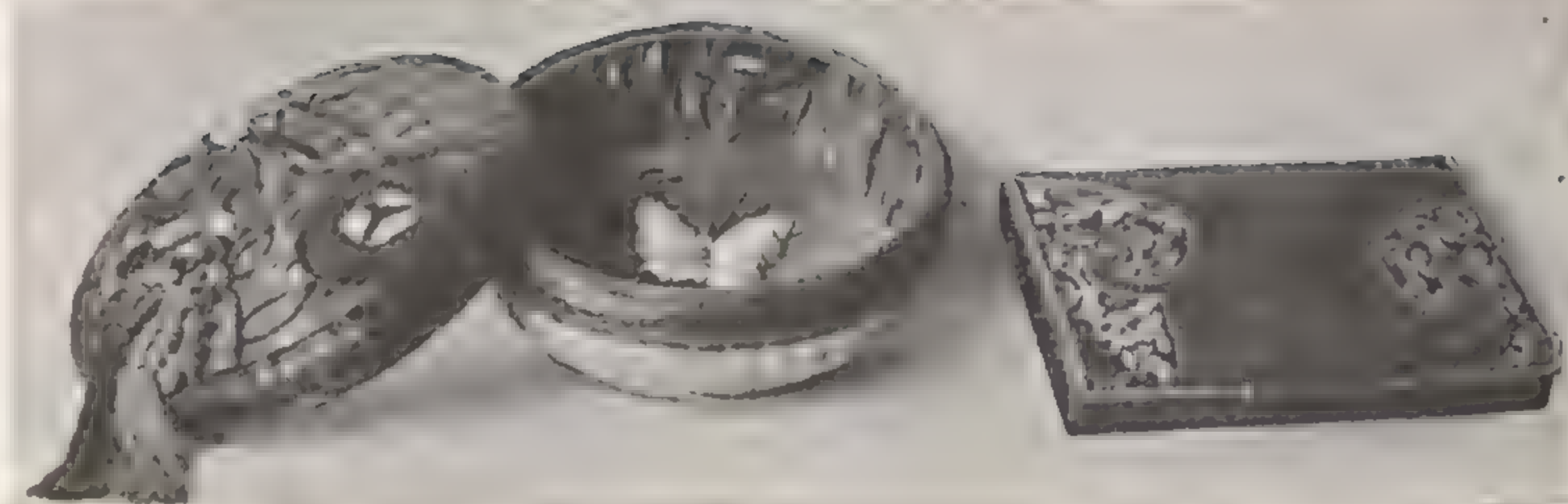
WRITE FOR COMPLIMENTARY TUBE
RAMSDELL DRUG CO 765 FIFTH AVE N.Y.

FROM TREE
AND VINE

ORIGINATED
ON FIFTH AV



RAMSDELL'S
OLIVE CREAM
SOCIETY'S COMPLEXION CREAM



Those obsessed by the Chinese craze will look favorably on a willow work-basket brightly painted in Chinese colors, and flaunting a gay tassel; 10 inches in diameter, \$12.25. Embroidered orange silk makes a lovely cover for a trinket box; 8 by 10 inches, \$7.75

ON HER DRESSING-TABLE

NOW that the annual exodus to the south is begun, a word of warning to the woman who takes scientific care of her complexion is timely. The intelligent woman realizes that with the sudden change from the extreme cold of the north, to the rather tropical atmosphere of the south, a lighter diet is important if one would keep that necessary evil, the liver, in condition.

The same rule applies to the skin, which, like the delicate digestion, must not be loaded with foods that are too heavy. Therefore, it is important to look up light-weight creams that will lightly nourish but not overfeed the pores, which are more relaxed in a milder climate. Indeed, there is a cream for this purpose, which is strong enough, however, to be a tissue builder. This cream is hand-made and delicately scented. A very small quantity of the cream should be used for a treatment, and this, persevered in, will tone up the muscles and remove lines and wrinkles. A jar of this cream may be bought for \$1.50.

FOR THOSE WHO LINGER SOUTH

To use after applying the cream, the same specialist makes a skin tonic, which is very effective in removing puffiness under the eyes and reducing double chin. This lotion refines the pores and, by hardening the muscles of the face and neck, makes the skin firm. A 4-ounce flacon of this tonic may be bought for \$3.

A very good soap to use, if the rays of the sun have caused damage and the skin needs bleaching, is made of the best vegetable oils, having as its base the juice of the lemon. This may be bought for 75 cents a cake.

The whole vegetable kingdom contributes to the dressing-table; even the marron, or large French chestnut, has soothing properties when blended by the specialist into a cream; it will be suitable for a southern sojourn. This cream is priced at \$3 a jar; the particular woman with a very sensitive skin will welcome its appearance.

For night wear in the south, when dancing, combined with warm breezes, is apt to flush the face, there is a new face powder of a bluish hue, that has the effect of making the nose, chin, forehead, and neck that much-desired white and showing up the natural flushing of the cheeks. This powder is heavy enough to have an adhesive quality, which is an advantage at an evening function. This may be bought for \$2.



A powder-box of rose, gold, or blue silk, trimmed with gold lace and cream lace and French roses; 4 inches across, \$4.75

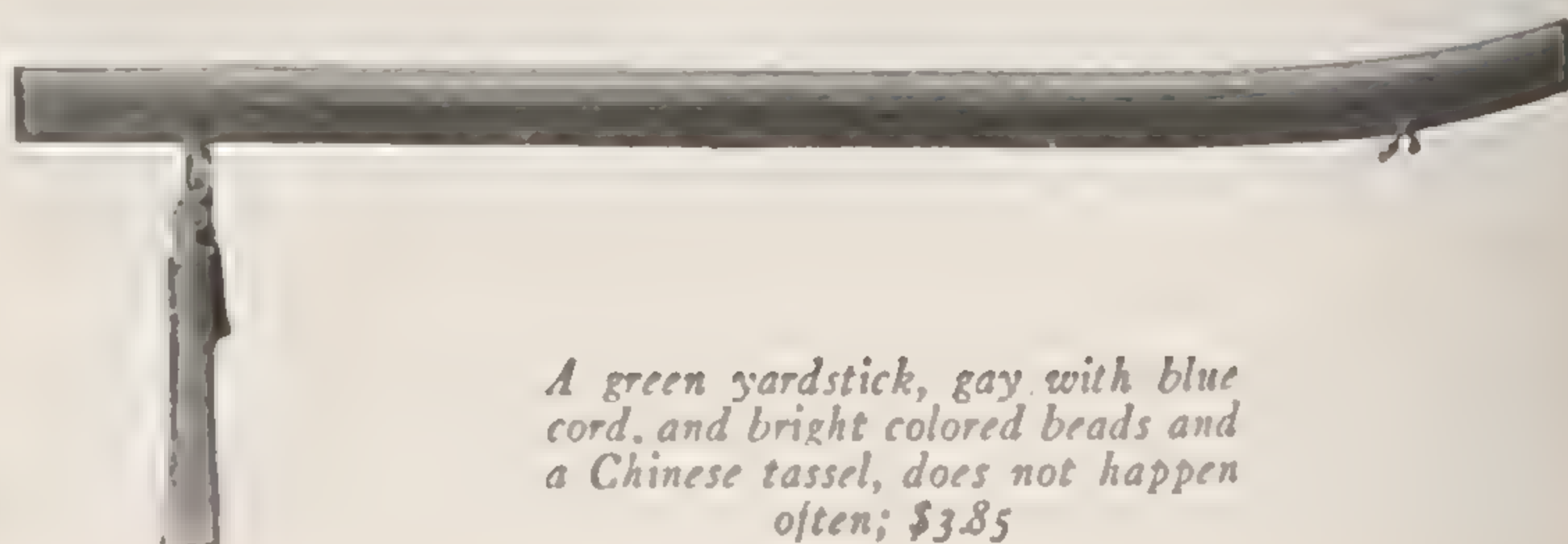
It is always wise to protect the skin by using a lotion before powdering. One to use before the application of this heavy powder is made after a noted formula. It is very healing and antiseptic besides being refreshing. This may be bought for \$1.

The making of toilet waters has become such a fine art that many women prefer the delicate scents of these rather than the perfume of the heavier essences. There is a new toilet water which has an odor of fresh flowers and which may be used in the bath, on the handkerchief, after the shampoo on the hair, or in the palms of the hands. This toilet-water is particularly delicious and promises to be very popular; it costs \$1 a bottle.

A PLEASANT USE OF SACHET-POWDER

To harmonize with this toilet water, there is a sachet-powder. The best means of distributing this delicate luxury is to make pads of china silk and fill them with the sachet. One of these pads can be laid in the handkerchief box, another in the glove drawer, and still another among one's filmy veils. Many women find it an excellent scheme to have a sachet bag in the crown of each hat. This scents the hair slightly, and gives just the hint of a perfume, which belongs to the woman of distinction. This sachet costs 50 cents.

Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date of issue of Vogue where the articles are shown.



A green yardstick, gay with blue cord, and bright colored beads and a Chinese tassel, does not happen often; \$3.85

"Waterfall"

This well known and bewitchingly beautiful material is now made into Lounging Robes and Kimonas.

There is a wonderful range of shades including Sky, Sunset, Maise, Pink, Rose, Orchid, Iris, Wistaria and many others. All have the shimmering lustre and the surprising high lights and delicate shadows so characteristic of Waterfall.

The illustration shows Miss Shelton in robe No. 754 which is priced at \$22.50, designed and made by

Elias Mouakad Co., New York

This particular robe and others in a wide range of prices, may be purchased from

John Wanamaker, New York
Carson, Pirie, Scott & Co., Chicago
Strawbridge & Clothier, Philadelphia
R. H. Stearns & Co., Boston
The Young-Quinlan Co., Minneapolis
and other leading stores.

The label should identify the genuine



SIDNEY BLUMENTHAL & CO., Inc.

Dept. 10, 399 Fourth Avenue

New York City

Chaise-longue from The New York Galleries. Boudoir Slippers from Cammeyer. "Siesta" Couch Cover from The Shelton Looms.

DIAMOND SET BAR

The beauty and elegance of a genuine platinum, diamond set bar-pin — are possessed by this sterling silver pin, set with brilliant whitestones.

In sizes—from three-quarter to three and one-half inch in length

\$1 to \$5

At the Exclusive Shops

Created by WACHENHEIMER BROS.
Providence - - - Rhode Island



There's Wedding Sentiment in "Traub" Rings

The beauty of these new wedding rings is unquestioned. Also the relation of their design to the symbols of the wedding ceremony is obvious.

Reasons a' plenty, you will admit, why the "Traub" Wedding rings are a country-wide success.

Have you seen them at your jewelers—ask him about them. He can get them quickly if not now in stock.

Write for Booklet on the "Venus," "Orange Blossom," and Diamond-Set "Traub" Wedding Rings.

The Traub Manufacturing Company

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"Vogue" Readers

are offered this Exquisite Gown designed specially by MME. ROSE and executed in any color Satin or Charmeuse.

Made to Individual Measure
with or without train

\$55.00

The genius of MME. ROSE is reflected in this perfect creation. It is absolutely worth more than twice the price quoted.

This offer is made for a limited time only, to introduce our

DRESSMAKING DEPARTMENT

Many clients who are familiar only with our remodelling work will be delighted to know that MME. ROSE also designs original creations of the most artistic character.

Mme. ROSE (Inc.)

Gowns Reconstructed

AND MADE TO ORDER

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New York





WEDDING CAKE IN BOXES

WITH BEAUTIFUL MONOGRAMS

The Bride's Cake containing unique favors, Place Favors for the bridal party, Place Cards, Bridal Candle Shades, the Bride's Cake Knife, etc.

Our Price List of "Wedding Requisites," explaining our liberal express prepaid plan, sent free on request

Visitors to New York City always welcome

Dean's
628 Fifth Ave. New York
ESTABLISHED 77 YEARS



A BRONZE slipper in any of the attractive models shown here is the thrifty woman's best buy. Harmonizing with gowns of any color, they are handsome and easily kept in condition.

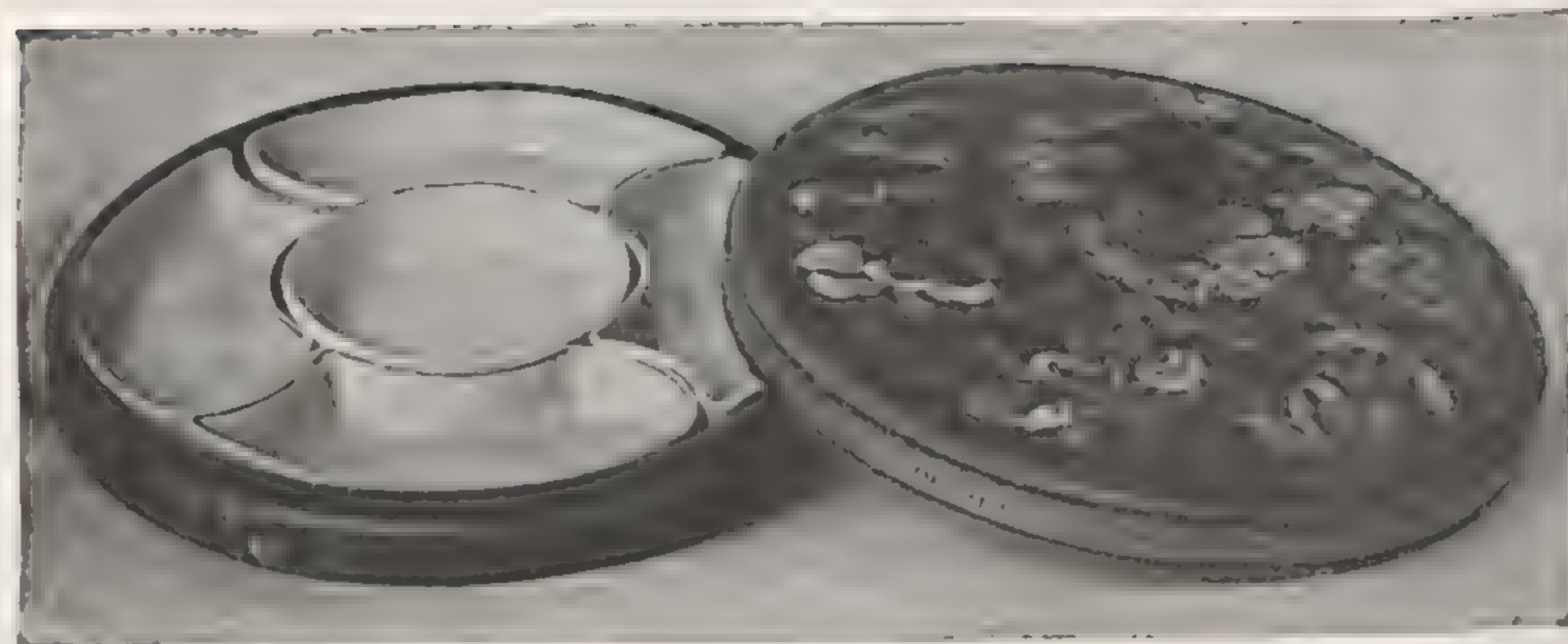
No. 3687, the "Salome," is a stunning evening slipper of bronze kidskin with heavy instep strap ornamented with vari-colored beads, \$12.

No. 3653, is our "Trouville" slipper for street wear but with soles light enough for dancing. In bronze kidskin, \$10.

No. 3655, is an exquisite bronze kidskin opera slipper with butterfly design worked in colored beads and spangles, \$12.

Mail Service

Andrew Alexander
548 Fifth Avenue, New York
60 Years of Specialization in Fine Footwear



One of the smartest ways to serve sweetmeats or hors d'œuvres is in a reproduction of a Chinese box. It is covered with brown satin, richly embroidered, and it is divided into five gold-bordered blue china compartments; 10 inches in diameter; \$20

FOR THE HOSTESS

IF one wishes to borrow an Italian dish for a lenten luncheon, nothing could be more delectable than a *frittura mista*, that mixed fry so delicate and so suggestive of by-gone feasts within motoring distance of the Campagna. There are *fritturi misti* of all sorts in the Italian cook book; an especially delicious one of fish contains all sorts of tiny fishes, including fresh anchovies and sardines. A mixed fry of fish could easily be arranged, for the average markets offer so many inhabitants of the briny deep. One of oysters, scallops, squares of swordfish, or halibut, soft clams, and soft shelled crabs, served with a sauce *rémoulade* or tartar sauce, is an excellent suggestion for that "something different" for which the hostess is continually striving.

A LEAF FROM ITALIAN COOK BOOKS

The best-known *frittura mista* is not really a lenten dish. A tablespoonful of brandy and a little salt are added to a beaten egg, and sufficient sifted flour to make a soft frying batter is beaten in. One should have ready a gourd-shaped Italian cheese made from ewe's milk, which may be found at any Italian grocery, a couple of lamb chops, a sweetbread, one or two calves' brains, a cooked cauliflower, some sliced Italian squash, some fresh mushrooms, a couple of slices of veal, some rice croquettes, not larger than a walnut, and some duchess potato mixture, rolled into small cork-shaped pieces. All these ingredients should be cut in small pieces, about the size of the bowl of a teaspoon, and fried until delicately brown, then served heaped together on a platter, with lemon to squeeze over them. If this dish is to be a success, the cook should most assuredly use Italian olive oil for the frying, for there is less waste to it than to lard, it is purer, and it sustains a far higher degree of heat. Also, when the fried articles are drained, they have absolutely no odors of frying clinging to them.

The following menus are both seasonable and delectable; as fish has been substituted in them for the meat courses, they are suitable for even the most strictly lenten luncheon table:

Hearts of Palm, Victor
Cream of Crab Soup, Alexandra
Smoked Alaska Cod à la Newburg
Broiled Pompano, Florida
Creamed Cucumbers in Green Peppers
Endive Salad with Malaga Grapes
Baskets of Vanilla Ice Cream with Strawberries
Coffee Assorted Cheese

Canape of French Caviar
Strained Clam Broth in Cups
Brochettes of Lobster
Canapé of Bêluga Caviar
Grilled Kingfish
Diced Cucumber Salad
French Carrots in Cream Potato Croquettes
Asparagus Tips in Tomato Jelly,
French Dressing
Cœur Crème Cheese with Bar le Duc Jelly

Casaba Melon
Coffee
Casaba Melon Cocktail
Potage Santé
Frogs' Legs, à l'Orly
Crab Meat à la King
Broiled Fresh Mushrooms
Stuffed Baked Potatoes
French Artichoke, Hollandaise
Zabaione
Coffee Cheese Straws
Casaba Melon
Crème Cressonnière
Newburg à la Vogue
Broiled Kingfish, Havana style
Flageolet Beans Potatoes au Gratin
Alligator Pears with Kumquats,
French Dressing
Stuffed Celery, Reina Cabot
Strawberry Charlotte
Coffee

Some of the dishes in these menus are distinct novelties and will be found well worth trying. For a lenten luncheon, smoked Alaska cod à la Newburg is an agreeable change. The cod comes in tins and may be secured at almost any market. Another delectable dish is a Newburg made from equal parts of finnan haddie and smoked salmon. A few fresh mushrooms with it will lend it an individual touch.

Heart of palm tree is often served as a vegetable or salad, but it may also appear as an hors d'œuvre with great success. It can be had either fresh or in glass, and it may be served with sauce mousseline, Hollandaise, or *rémoulade*. For hors d'œuvre, however, it is best to consult one's own taste, serving the dish with sauce vinaigrette, sauce Mignonette, or with plain French dressing.

NOVEL DAINTIES

Malaga or Muscat grapes may be had in glass or in tins, already peeled and stoned, ready for use in salads or *coupages*, and they are most delicious. A bowl of endive with grapes heaped in the center, served with a good French dressing with a bit of mustard in it, is a most acceptable spring salad. A little watercress may be added at discretion.

Baskets made of vanilla ice cream, turned from their moulds and filled with small, very ripe strawberries, receive an individual flavor by having a little Benedictine poured over the strawberries, which are then covered with whipped cream, either plain or flavored with vanilla or *crème Noyau*.

Brochettes of lobster may be prepared in several ways, but one of the most delicious is to string large pieces of the meat of broiled live lobsters on silver skewers, alternating them with medium sized grilled fresh mushrooms. They should be served with lemon butter and watercress. Bits of bacon may also be added to the brochette, although the lobster really needs no added flavor.

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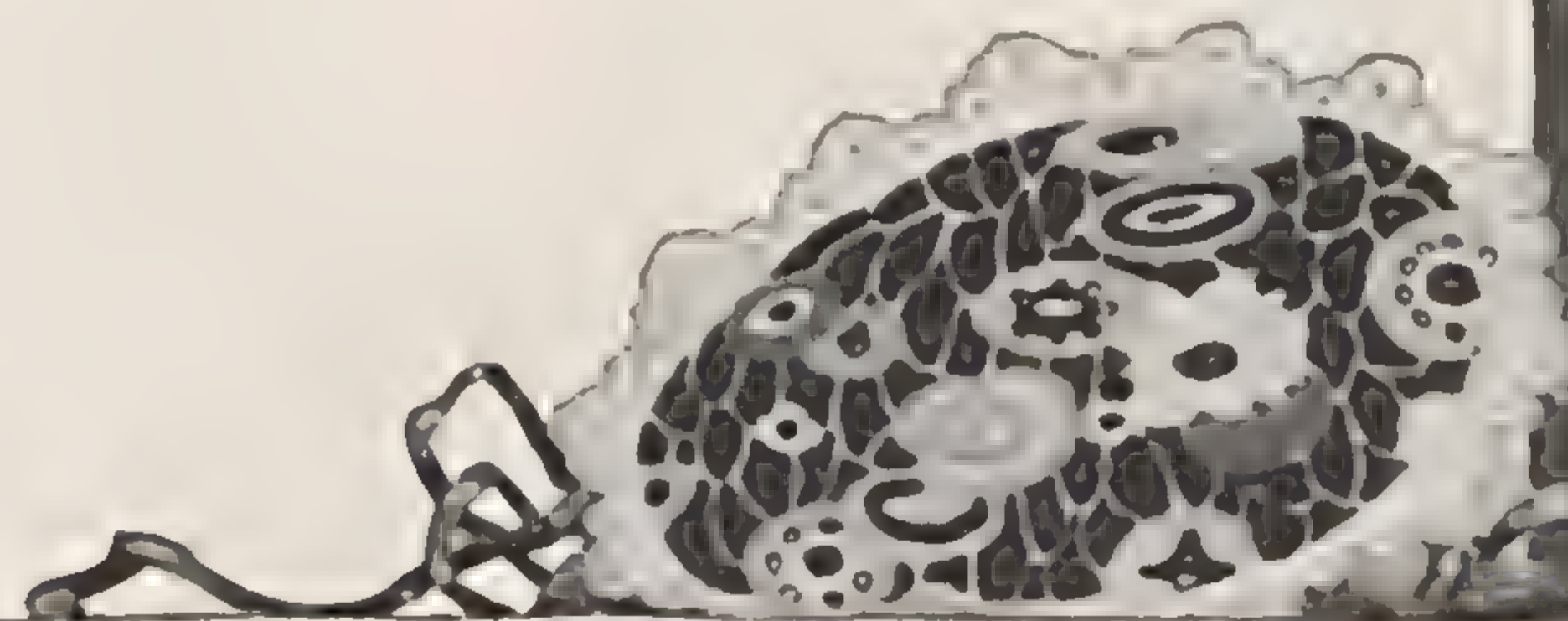
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S E E N o n t h e S T A G E

(Continued from page 58)



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real than that other, rather tedious, story which is drifted to us, day by day, on the casual tide of actual experience. Art is more than life; for life is short, but art is long. It was to prove this to all unbelievers that story-telling was invented, long ago, before the world grew old.

Mr. Bodie never knew where the little slavey lived. She had told him merely that the words, "Céleste et Cie.," were printed in large letters on her door. One day he happened to look up this legend. It belonged to a famous shop in Bond Street. Was Miss Thing, in the leisure moments of the night, a glorified dressmaker to the upper classes? He did not know. What were the upper classes to a man who was married to Mrs. Bodie? All he actually knew about the little slavey was that she had a passion for collecting boards.

It was this passion that caused Miss Thing to be observed by an astute policeman. Collecting anything, in war time, is suspicious; and boards—what did she do with the boards? Clearly, she must be a German spy.

CÉLESTE ET CIE.

And that is why the policeman, one night, trailed the little slavey to a tiny hovel in a dark street, far away from the center of things, and found the words, "Céleste et Cie.," painted on the door. He donned a false beard, of fearsome and wonderful dimensions (for this policeman was a master of disguise), and entered the sorry hovel where the little slavey lived. He found her plying an active business, as tailor, as laundress, as lady-barber, and ever so many other things; for "Céleste" was nothing but a *nom de guerre* for a useful little woman, with a face of no account, who wanted to be serviceable and would do anything for anybody for a penny.

She did not want the pennies for herself. She needed them for something else. And that brings us to the mystery of the collected boards. All round the walls of the little place of business of "Céleste et Cie." were hung great boxes made of boards. What did they contain? The astute policeman desired very much to know, for the sake of the safety of the Empire. Forthwith, there popped up from each box a tiny curly head. These little girls, hung up in boxes on the wall, were orphans of the war. There was Gladys, whose father was serving in the British fleet, and Marie Thérèse, whose father had been killed in France, and Delphine, whose father had been massacred in Belgium; and there was yet another. "What is she?" inquired the astute policeman; and the foster-mother answered, "Swiss." But, when the policeman stuck his hand into the box, his hand was bitten. "Swiss, did you say?" inquired the policeman, for indeed he was very astute. "She was one of those left over," said Miss Thing, "and I had to take her in." This fourth child was, in very truth, only one of those left over. Her name was Gretchen. She had a habit of popping up her head and asking that God *strafe* this or that. But that was only her way. She couldn't help the

blood that coursed throughout her tiny veins,—now, could she? Her foster-mother was one of those who understood.

The exceedingly astute policeman went away; for the mysterious collector of boards was evidently not a spy. And then the miracle began. If it were not for the miracle, this narrative would not amount to much; but there is always a miracle in every life, however humble, and that is the reason why stories are told. For a story is nothing more nor less than the testimony of a Tall Person who has seen a miracle to the shorter people who have seen it not.

Miss Thing had said so often to Gladys and Marie Thérèse and Delphine and Gretchen that she herself was Cinderella that she had to promise them at last that the greatest of all balls would take place on a certain evening. The children expected it; and when children expect a miracle . . . oh well, you know. So, after the astute Policeman had gone away, Miss Thing went out into the street, and sat upon a little stone beside the door inscribed "Céleste et Cie.," and waited for the Fairy Godmother to come. She waited a long time; and then the miracle occurred, for the Fairy Godmother

suddenly appeared to her. What actually happened—if you care to know—was merely this:—the little slavey sat upon the stone until she was frozen and enfevered, and the Policeman found her in the gutter and picked her up, and took her to a public hospital, where she lay in a delirium for days; and the Policeman came to see her, and then, when she was getting well . . .

But all that really happened was what went on in a little chamber of Miss Thing's imagination, while her frozen and enfevered body was lying in the gutter. Nothing, in anybody's life, is real but what has been imagined. We are not what we actually are, but what we dream ourselves to be. "Men who look upon my outside," said Sir Thomas Browne, "perusing only my condition and fortunes, do err in my altitude"; and "he that understands not thus much hath not his introduction or first lesson, and is yet to begin the alphabet of man."

"IF YOU HAVE TEARS—"

So the Fairy Godmother really appeared, and the famous ball took place, even as Miss Thing had promised to the children that it would. It was indeed a gorgeous ball; and the four little children, in their nighties, looked down upon it from a box (only, now, it should be printed Box) above the royal throne. First there came the King and Queen; and the King looked like a common laborer who used to collect boards for the little slavey, and the Queen looked like Mrs. Maloney (a patron of "Céleste et Cie."), and they both talked an "orrid cockney," but they sat in patent rocking-chairs and resembled certain drawings in a book about a little girl called Alice. Then came a black person with a mighty

(Continued on page 112)





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(Continued from page 110)



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axe, who was deferentially referred to as The Censor, and the Lord Mayor of London, and a mysterious and very influential person called Lord Times. And then there came the Prince himself, who was very handsome and exceedingly astute and easily inclined to boredom; and his features were those of the Policeman, and he spoke as one having authority.

The time arrived to choose a consort for the Prince; and many famous beauties were brought in, to be inspected by him. For this supreme occasion, the walls of Mr. Bodie's diggings were denuded. In they marched,—the Mona Lisa, and the Duchess of Devonshire, and the Lady with the Muff, and the Girl with the Broken Pitcher, and a Spanish dancer by the name of Carmen-cita. The Prince looked them over, and was bored. It is a princely habit to be bored. But then the pearly curtains parted, and down a wonderful great stairway Cinderella came. Her face was not so much to look upon, for it was only the face of Miss Thing, a slavey in a London lodging-house, and nobody had ever praised her face; but then there were her feet,—the little feet that God had kissed, that day when He was busy and had hurried on.

It was her feet that caught the eye of the Prince and rescued him from boredom; for his face was that of the Policeman, and the Policeman was exceedingly astute. One little fleeting look at her fabled and incomparable feet, and she was chosen; and then the fun began. A street-organ, mysteriously near though far away, began to play the old, old songs that are heard along the Old Kent Road, which lies (as many people say) on the wrong side of the river; and the children clapped their hands; and the whole court broke into a dance. Then somebody rolled in a push-cart, painted gold; and everybody snatched an ice-cream cone without being asked to pay a penny; and everything happened as it really ought to happen, until a Bishop appeared, looking marvelously like a stuffed bird on Mr. Bodie's mantelpiece, and married Cinderella to the Prince, and then . . . a great bell boomed forth, tolling twelve.

And that was the end of Cinderella's dream,—which was not all a dream, for what we really know is only what we have imagined. That is the message of this play; and if you do not understand it, by all means stay away and make room for the rest of us.

Several weeks elapse; and then we see the little slavey sitting up in bed in a hospital for convalescents. The Policeman comes to call upon her every day. He thinks that he is only a Policeman; but she knows—she really knows—that he is a Fairy Prince. She has made up her mind that he will make up his mind to ask her to marry him; and she wishes both to hinder him and help him in his laborious proposal. But, when at last he starts in to propose, she cuts him short. She would like to look back upon the luxury of having refused him before finally accepting him; and she makes him promise to ask her a second time if she should happen to refuse him now. He asks; and she refuses,—with that little hint of sniffiness for which a woman's nose was made. There is a pause. Then suddenly, from underneath the sheets, a tiny hand is shot out to grasp a hand more mighty than her own. "Ask me again," she says. . . .

And then we become aware of The Romantical Mind of a Policeman. She has thought of an engagement ring; but he has thought of something else, less usual and more romantical. He produces, from a mass of wrapping-paper, two little things of glass; and he fits them on her feet, and lo! they are slippers, and that is why her name is Cinderella

for all time. "It is a kiss," remarks the romantical Policeman (who is, in truth, a Fairy Prince). And that is why the play is called "A Kiss for Cinderella." Now, this story, when recorded by a pen that has no magic in it, may sound as if it were a little mad; but, in reality it is not mad at all, but very, very real. Such things as this do happen every day, within the minds of the poor and the rejected of this world; and that is why the poor are not so poor, nor the rejected so despised, as we may think them; and that is, perhaps, the meaning of the saying that "the last shall be first,"—because they really are.

Whenever a million lilies-of-the-valley are shaken to a silver singing, there is nothing left to say for the unsilvered voice of criticism. . . . "If you have tears, prepare to shed them now." . . . "And if thou dost not weep at this, at what are thou wont to weep?" . . . "The rest is silence." . . .

"SHIRLEY KAYE"

To descend from the adoration of "A Kiss for Cinderella" to the criticism of the common run of plays is like rushing away from the Parthenon upon a moonlit midnight to attend a reception at the British Embassy in Athens. But such things, sometimes, must be done.

Very little need be said concerning "Shirley Kaye," by Mr. Hulbert Footner, except that this is Mr. Footner's first play and art is long. In the entire composition there is scarcely a suggestion of reality. The plot is customary, the characters are conventional, and the dialogue appears to be remembered from the plays of yesteryear. It is hard enough to sit through, in the theatre, a repetition of traditional materials; and there is no reason why this difficult experience should be imposed, by the reviewer, on his readers.

From the doleful experience of attending a performance of this play, one fact may be remembered as particularly lamentable. This is the decline in promise of Miss Elsie Ferguson. Only a few seasons ago, when she was appearing in "Outcast," by Hubert Henry Davies, she seemed to be one of the most promising young actresses on the American stage. Last year, when she appeared in a thing called "Margaret Schiller," her very bad performance was ascribed to the account of the very bad author of the play. When, later, she appeared as Portia, we began to wonder at her faulty elocution. And now, when she appears in "Shirley Kaye," it seems to be no longer possible to blame her vocal failings on the writer of the text. She reads badly; and it has now become apparent that she has not even learned how to place her voice. It would be a good thing for the American stage if Miss Ferguson could be induced to take a course of lessons with Mme. Yvette Guilbert; and it would be a bad thing if Miss Ferguson should be persuaded to believe that she is now an artist, because her promise has been praised.

All this has nothing to do with Mr. Footner's play; but Mr. Footner's play has nothing to do with anything. The crying need of criticism is a thing to criticize.

"LITTLE LADY IN BLUE"

"Little Lady in Blue," by Horace Hodges and T. Wigney Percyval, the authors of "Grumpy," is a very dull play. The reason why it is so dull is that the plot is utterly lacking in surprise and suspense, so that the auditor foresees and discounts every incident that is destined to occur.

Like "Grumpy," the present piece might have been written three-quarters of a century ago. (Continued on page 114)




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SEEN on the STAGE

(Continued from page 112)

tury ago, by Eugène Scribe. The structure, though traditional, is workmanlike; but the people in the play are merely parts, instead of characters, and the dialogue is nothing but a written list of lines. Two of the parts are quite wonderfully acted, by Mr. A. G. Andrews, and Mr. George Giddens. The stage-direction, also, is unusually laudable. Mr. Belasco has learned at last to refrain from cluttering his stage with masses of accumulated junk; and his new system of overhead lighting is just as serviceable now as it was when he produced "The Boomerang."

But, since Mr. Belasco is beyond question the ablest stage-director in America, the critic is required to inquire once again why he should waste his time in the production of such unimportant plays as "Little Lady in Blue" when so many masterpieces of the modern drama have never yet been shown to the theatre-going public of New York.

"THE MARRIED WOMAN"

Whenever a new production is made at the Neighborhood Playhouse, at 466 Grand Street, it is advisable to call a cab and bid the driver steer toward the sumptuous south and the mysterious east, for something worth while is always to be found at the end of the passage.

"The Married Woman," by Mr. Chester Bailey Fernald, an American author who lives in London, is not a good play; but it is much more interesting than the common run of plays that are disclosed to the public of Broadway. The composition has a theme, the characters are real, and the dialogue is genuinely humorous. The only trouble with the piece is the fact that it is faultily constructed.

A young woman, who is about to be married to George Herbert, thrills and trembles on the brink of the irrevocable ceremony,—because, in all the novels she has ever read, the record suddenly ceases when a marriage is pronounced. A friend of hers, named Dellamy, has warned her that romantic love is not sufficiently sturdy to withstand the slow but unavoidable besiegement of the married state. Despite this warning, she decides to marry Herbert.

This decision seems untrue; for there is every reason why the heroine should marry Dellamy instead of Herbert. In the next act, which happens two years later, the auditor is forced to suffer from the obvious omission of a *scène à faire*. The heroine states that her marriage has turned out unhappily; but the auditor is not allowed to witness a scene between Mrs. Herbert and her husband which would prove, without exposition, that her married life has been disastrous.

Mrs. Herbert runs away from her husband, and takes refuge in the rooms of Dellamy. George Herbert refuses to divorce her; and the heroine, in consequence, is offered a choice between returning ignominiously to her husband, and adopting an illicit relation with the man she really loves. She chooses, in the end, the latter course; and the author approves of her decision.

Although "The Married Woman" is faultily constructed, it is at least written about something, and it is written in an adult manner for an audience of adult auditors. This is more—much more—

than can be said in favor of most of the plays that are produced along Broadway.

"JOAN THE WOMAN"

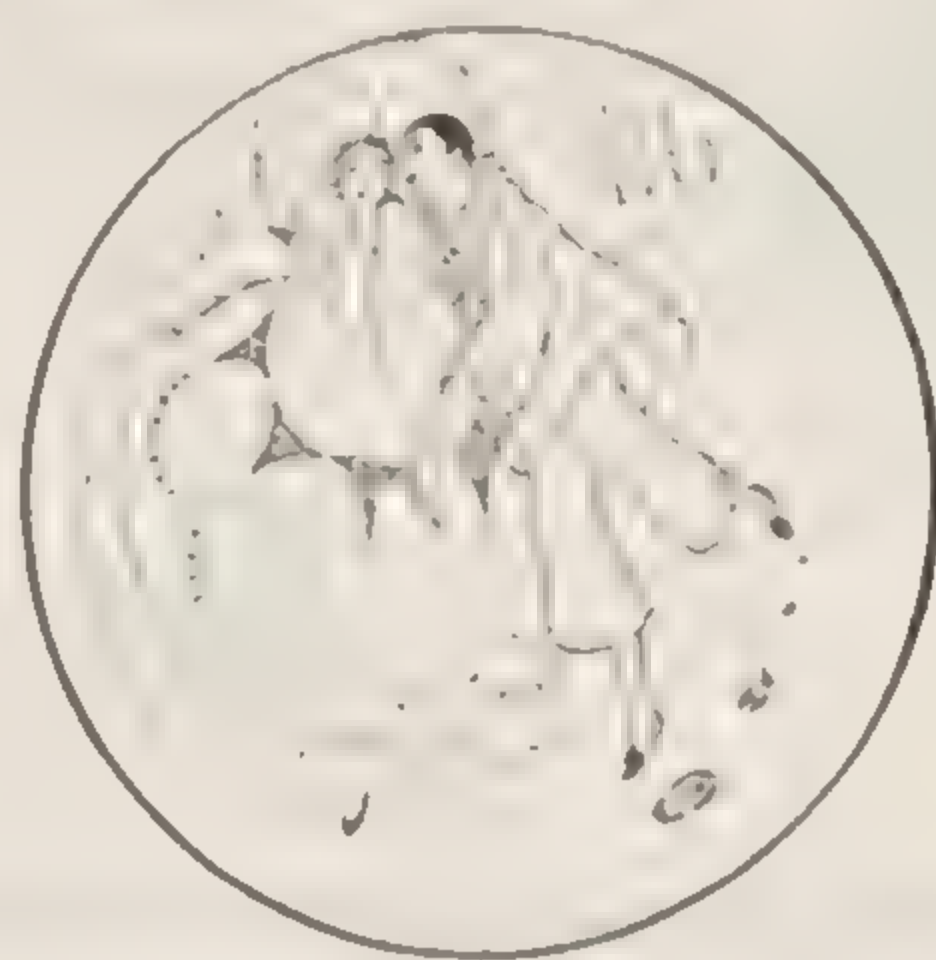
"Joan the Woman" is a moving-picture; but, despite this fact, it is really worthy of attention. It tells again, with very little interference, the second greatest story that has ever yet been told in history or legend. This great story is narrated intelligibly and coherently; and that is the most essential fact to be recorded about this quite extraordinary moving-picture. The production was directed by Cecil B. De Mille. It goes without saying that the battle scenes are overwhelming, and that no effort has been spared to make the whole production monumental in magnificence. But the one thing that is really remarkable is the subtle and artistic taste of the production. Miss Geraldine Farrar has acted very ably the part of that inspired Maid of France whom half the Christian world has celebrated as divine; and the unfolding of this pictured history reminds the public very vividly of the reality of France,—the noblest and most meaningful reality that is tingling in the world to-day. It is very good to be reminded of a vigorous assertion of ideals across the seas,—if only in a long-remembered past.

PORTMANTEAU PLAYS

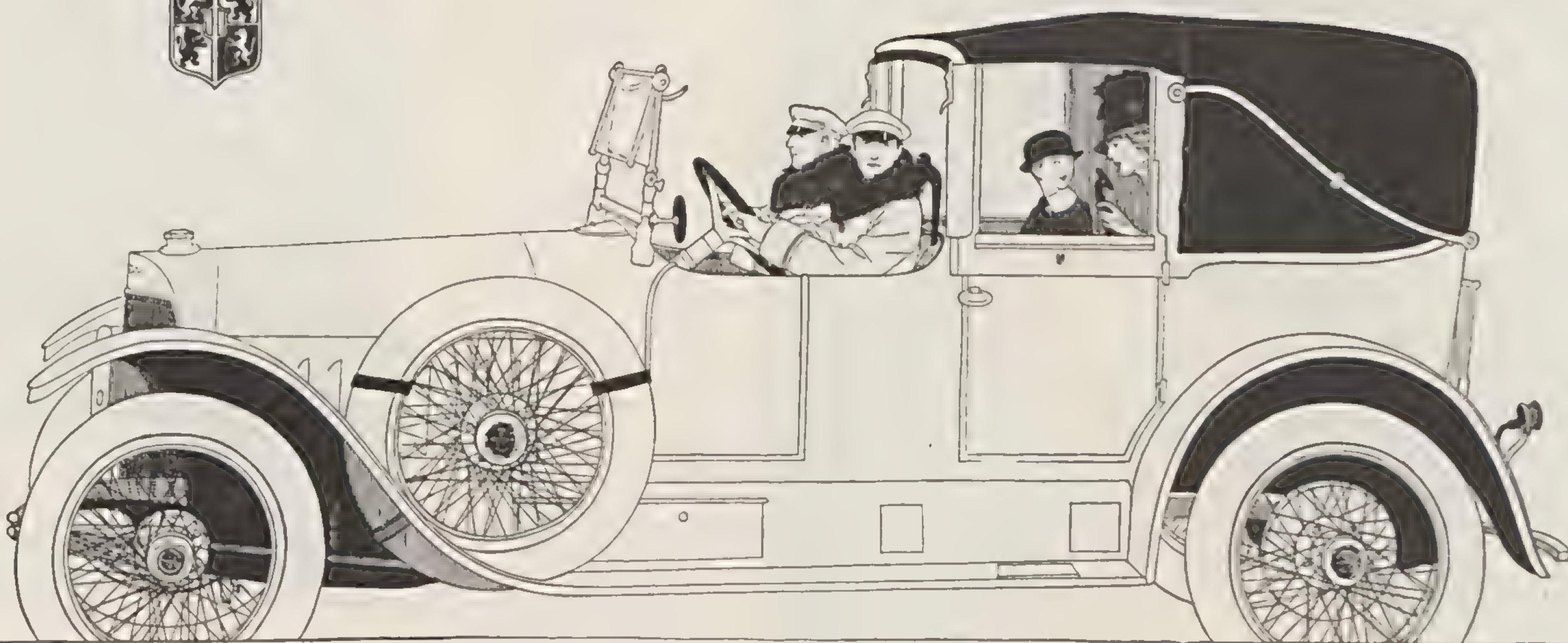
The popular success of the Portman-teau Theatre, which was duly celebrated in the preceding issue of this magazine, is very gratifying to all who really care about the best that is thought and said in the drama at the present time. Two exceptionally notable productions by Mr. Stuart Walker's company remain to be reviewed. One of these is "King Argimenes and the Unknown Warrior," by Lord Dunsany, and the other is a dramatization of a short story by Oscar Wilde entitled "The Birthday of the Infanta."

"King Argimenes" tells a legend, of which the purport seems to be that no mind can really be enslaved so long as it is able to imagine victory. This legend is narrated, with almost unexampled eloquence, by the one man in all the living world who, since the death of John M. Synge, has been gifted to lift his voice in concert with the moving stars. The piece is admirably played by Mr. Stuart Walker's company. Indeed, there are many times in this performance when the spectator is called upon to exercise the ultimate response of tears.

"The Birthday of the Infanta" is, also, a very lovely thing. The sumptuous scenery was designed by Mr. Frank J. Zimmerer, and the costumes were suggested by Mrs. John W. Alexander. In imagining these costumes, Mrs. Alexander was wisely persuaded to remember "Las Meñinas," which is perhaps the ablest painting in the world. To re-encounter no less an artist than Velasquez within a stone's throw of Broadway is to experience a sudden genuflection of the spirit concerning which no record may be written. For, when a man remembers a certain little room in the Prado at Madrid, there is nothing to be said, except an echo of that ancient saying, "If you have tears, prepare to shed them now."



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Nestlé Waved

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(Continued from page 57)

and comes as a surprise, when sought out. Splendidly modeled and painted directly and strongly, this painting merits well its place of honor in the Vanderbilt Gallery, and the award of the Altman five hundred dollar prize for the best figure or genre painting by an American artist.

THE CARNEGIE AND ALTMAN PRIZES

The highest honor in the Academy, the Carnegie prize for the most meritorious oil painting by an American artist, portraits only excepted, was awarded to Howard R. Butler for his splendid "Maine Cliffs in Moonlight," which, though not large in size of canvas, gives the impression of being a very large picture, so wide is its sweep of moonlit sea, washing in against the dark cliffs. It is an admirable painting of the dark of sea and rock at night, with the white of moving foam contrasting with solid rugged shore.

The Altman prize of one thousand dollars for a figure or genre painting by an American artist, fell to a painter whose work is more often seen in the Paris Salon than in the New York Academy,—Lawton Parker, who exhibited "Paresse," a beautiful painting of a recumbent nude figure, which has already been honored by a gold medal at the Paris Salon, a medal of honor at the Panama-Pacific Exposition, and honors at the Art Institute of Chicago. While there are many able painters of the nude and many other artists who handle drapery and interiors admirably, the number of those who can so successfully combine the two into a delightful whole is small. It is a beautifully modeled figure, painted not for its own beauty alone, but as the central note in a setting of delicately painted drapery, with emphasis on the ensemble rather than on any one part at the expense of another.

By far the best portrait in the exhibition, the winner of the Thomas R. Proctor prize, was the strong and decorative

interpretation of "Cap'n Peter Turner," by Philip Hale. It recalls the skill of the Dutch seventeenth-century masters who made their portraits not only true and living interpretations of the people they painted, but decorative canvases as well. It is painted with straightforwardness and ability to draw and to make a homely subject beautiful and interesting. Dark tones prevail, with the head and hands brought out by the light.

"DORIS IN THE PARLOR"

To George Bellow's painting, "Doris in the Parlor," was awarded the Isidor Medal. It is a very fresh and spontaneous canvas, painted wet and simply, but with a sure freedom which makes it very much alive. It seems unfortunate that there was no more vital work of sculpture to win the Elizabeth N. Watrous Gold Medal than the "Nymph of Fynmere" by Herbert Adams. The

(Continued on page 118)



On this "Morning in May, 1916," Childe Hassam caught the spring sun touching to brilliant yellow green the spring foliage of a tree silhouetted against a misty violet haze along brownstone fronts in deep shadow.



The freedom and the elimination of detail which are new notes in the work of Childe Hassam are notable in "The Old Bridge at Cos Cob," a pastel from the recent exhibition of his work at the Montross Gallery.



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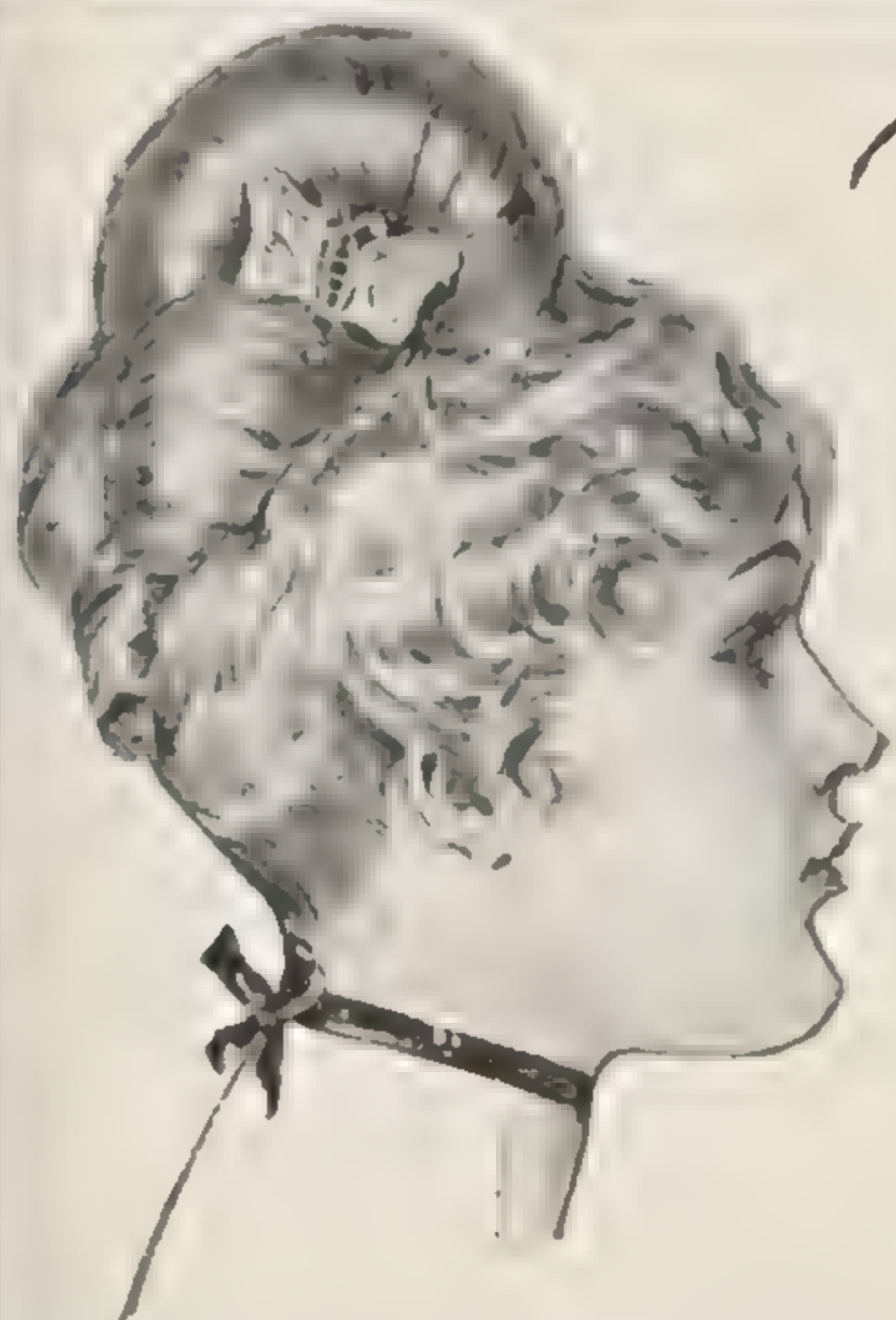
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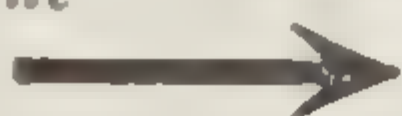
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Less free and breeze-blown than usual, though characteristic in subject and arrangement, is "After the Storm," contributed to the Winter Academy by Charles C. Curran

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(Continued from page 116)

strongest work was by Laura Gardin Fraser, "Nymph and Satyr"; it has just come from the exhibition at the Gorham Galleries. To this was given the Helen Foster Barnett prize.

Among the paintings of the nude in the galleries there were none to compare with Lawton Parker's "Paresse." Lillian Genth failed to convince one of the unity of atmosphere in her somewhat posed figure and its foliage setting, "The Oracle." It is much more a figure and a foliage setting than a delightful figure in the out-of-doors, such as she has achieved in her painting which is at the Metropolitan Museum of Art, though the two are very similar in subject. The "Nude" by Charles W. Hawthorne is hard and lacking in articulation or sensitiveness to delicate modeling of the form; it stands out against a clear blue and violet background which is washed so as to suggest water color and has little relation to the figure itself.

LANDSCAPES WITHOUT FIGURES

Among the landscapes painted without figures, mention should be made of Groll's delicate and luminous painting of Arizona. In "The Desert, Arizona" he gives a feeling of space filled with clear but delicate color, from the gray-green of the sage brush to the green-gold of the distance. While it is in space and unbroken distance that Groll so often finds his beauty in nature, it is in the nearer views of hill and stream seen through lace-like foliage of near trees that Daniel Garber sees it in "Vine-clad Trees." It is a theme he is fond of, and, while a bit confusing this time, has rare charm in the blue of stream and distance.

Figures on a hilltop and silhouetted against the sky, with drapery blown in the breeze in "After the Storm," by Charles C. Curran, are less free and breeze-blown than is usual in Curran's work, and the breeze, which touches only one figure, holds the drapery before it without a flutter. Something of the quality of definite composition and clearness of color which may be seen under a porcelain glaze marks "Apples," by Myron Barlow, a genre painting of highly decorative quality, which stands out conspicuously as a composition of clear cool colors, played in harmony and in the same clear and definite forms as in the porcelains.

Among the figure canvases, De Witt M. Lockman has painted brilliantly but less spontaneously than at his best, a "Portrait of Miss S.," while Luis F. Mora has again sought to depict street car types in

"An Out of Town Trolley." It is interestingly done, but one wonders a bit if the subject warrants repetition so soon. If the exhibition included one figure which could in itself make a name for the artist who painted it, it was "Ready for the Ride," an early work painted by the late William M. Chase, when he was painting strongly under the influence of Velasquez. The rich luminous blacks and browns of the Spanish painter set off the delicate and sensitively painted head. It was painted in the days when Chase was painting perhaps more seriously and less easily than at later periods and is a splendid example of his earlier work.

AT THE MONTROSS GALLERY

An exhibition at the Montross Gallery of eighty-one works in oil, water color, and pastel, by Childe Hassam, makes us forgive that artist for the two canvases he is showing at the Winter Academy. While there are a number of the earlier yellow, opalescent works, such as "The Opal," "Florence," and "The Spanish Stairs," a large proportion of the works at the Montross Gallery are recent. They include a delightful group of canvases painted in the Harney Desert, among them a beautiful gray and green "Sage Brush and Willows" and a "Rainbow in the Desert." There is in these works greater subtlety and breadth and greater variation in technique than in the earlier works of this artist, more of the ability to leave out detail, that makes etching so imaginative. Perhaps it is the vision of the etcher which has helped the painter to see more simply and broadly in his color, for Childe Hassam is one of the recent recruits in the field of etching.

From the desert, to Fifth Avenue with flying flags on July fourth and to a street on a "Morning in May, 1916," seems a long call; yet though so different in subject and in technique, both groups of paintings are equally full of color and atmosphere. A large proportion of the exhibition is given to recent water colors, which are of considerable size, but full of brilliancy and color and exhibit a greater range of palette than earlier works, while the pastels—veritable paintings in pastel—vary from the delicate nocturne of "The Star," reflected in the misty blue of the water, to the brilliant "The Old Bridge at Cos Cob," which is vibrating with color and atmosphere. It is altogether a delightful and satisfactory exhibition, a happy comparison of late and early works.

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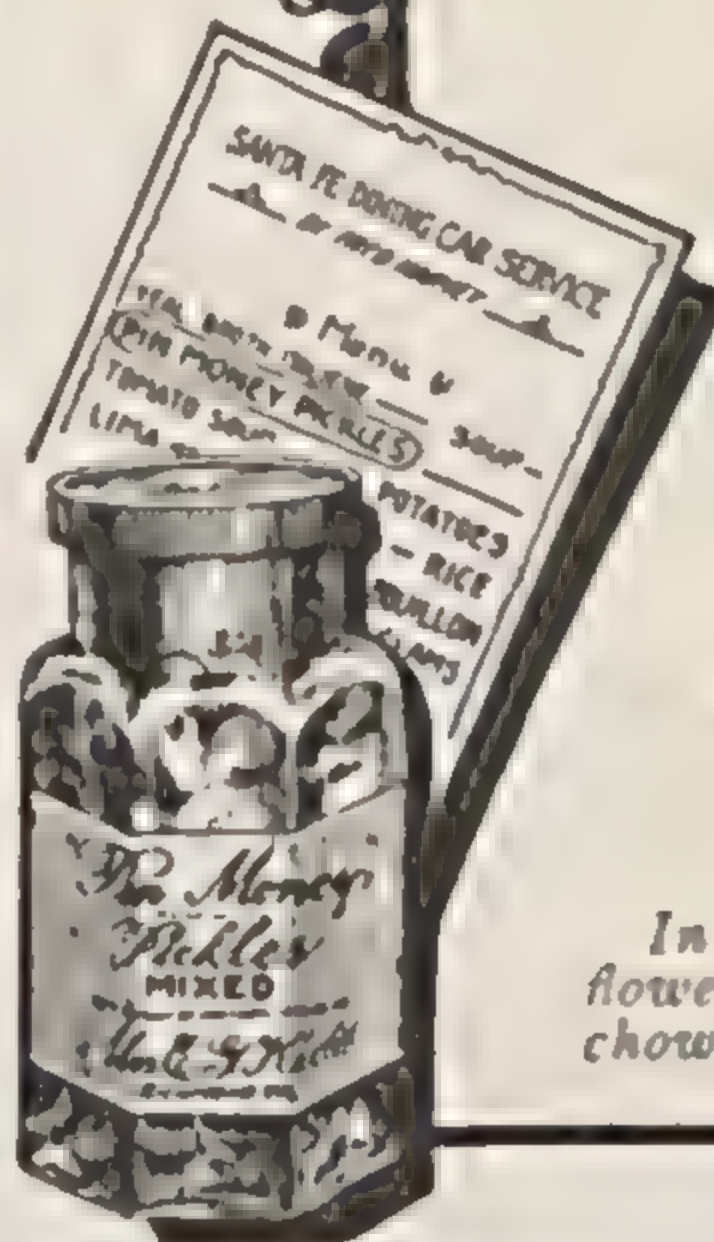
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Births

WASHINGTON

Tuckerman.—On November 28, at Santa Barbara, California, to Mr. and Mrs. Wolcott Tuckerman, a daughter.

Deaths

NEW YORK

Braine.—On December 13, at his home in Morristown, New Jersey, Theodore Braine, de Rham. —On December 15, at his home, Henry Casimir de Rham.

Hyde.—On December 10, Jeanette McAlpin Hyde, wife of Mr. A. Musgrave Hyde.

Kohlsaat.—On December 17, John W. Kohlsaat.

Morgan.—On December 14, in Mayfair, London, William Forbes Morgan.

Engagements

NEW YORK

Cook-Edwards.—Miss Edith E. Cook, daughter of Mr. Henry F. Cook, to Mr. James Alexander Edwards, son of Mr. James M. Edwards.

Coster-Whitall.—Miss Josephine L. Coster, daughter of Mr. Edward Livingston Coster, to Mr. Thomas Wister Whitall, of Cambridge, Massachusetts.

Ficken-Gwynne.—Miss Dorothy Ficken, daughter of Mr. H. Edwards Ficken, to Mr. Frederick W. Gwynne, son of the Rev. Walker Gwynne.

Huling-Maynard.—Miss Lorraine Huling, daughter of Mrs. Charles Young, to Mr. Richard F. Maynard.

Moss-Truesdale.—Miss Alice Bulkeley Moss, daughter of Mrs. Frederick William Moss, to Mr. Melville D. Truesdale, son of Mr. William H. Truesdale.

Scully-Norton.—Miss Virginia Rees Scully, daughter of the late George Scully, to Mr. Chester Hinman Norton, son of the late Captain George C. Norton, of Louisville.

Stehli-Bonner.—Miss Lilly Marguerite Stehli, daughter of Mr. Emil J. Stehli, to Mr. Paul Hyde Bonner, son of Mr. Paul E. Bonner.

Wells-Browning.—Miss Josephine Bulkeley Wells, daughter of Dr. Brooks Hugh Wells, to Mr. John Scott Browning, Jr.

BOSTON

Draper-Taft.—Miss Helen H. Draper, daughter of Mr. George Albert Draper, to Mr. Walbridge Smith Taft, son of Mr. Henry Waters Taft, of New York.

CHICAGO

Bryant-McCreary.—Miss Catherine Requa Bryant, daughter of Mr. Henry W. Bryant, to Mr. Robert Newberry McCreary, son of Mr. Robert Hughes McCreary.

Dickason-Stauffer.—Miss Dorothy Dickason, daughter of Mrs. Livingston T. Dickason, to Mr. Walter J. Stauffer, of New Orleans.

CINCINNATI

Wise-Lewis.—Miss Louise Wise, daughter of Mrs. J. K. Wise, of Wilmington, North Carolina, to Mr. Laurence Lewis, son of Mr. Thornton Lewis.

PHILADELPHIA

Andrews-Leedom.—Mrs. T. Hollingsworth Andrews, Jr., to Mr. Charles Leedom, of Media, Pennsylvania.

Sharpless-Butler.—Miss Marion Field Sharpless, daughter of Mr. Townsend Sharpless, to Mr. John Lord Butler, son of Mrs. George H. Butler.

Worth-McMichael.—Miss Sophy M. Worth, daughter of Mr. S. Harry Worth, to Mr. Henry Morton McMichael.

PITTSBURGH

Guthrie-Snowdon.—Miss Martha Guthrie, daughter of Mrs. Thomas H. Dickson, to Mr. Felix Brunot Snowdon.

PROVIDENCE

Howard-Ostby.—Miss Alice L. Howard, daughter of Mr. Elisha H. Howard, to Mr. Raymond E. Ostby.

SAINT LOUIS

Moran-Dodd.—Miss Vivien Moran, daughter of Mr. Horace Moran, to Mr. Mark Dixon Dodd, nephew of the late Samuel Morris Dodd.

Weddings

NEW YORK

Emmet-Dahlgren.—On January 10, Mr. Richard Smith Emmet, son of Mr. Dev-ereaux Emmet, and Miss Katharine Dahlgren, daughter of Mrs. Drexel Danlgren.

Fox-Townsend.—On January 3, in St. Thomas's Church, Mr. E. Tunnicliff Fox, and Miss Adeline M. Townsend, daughter of Mr. J. Allen Townsend.

Hapgood-Reynolds.—On December 13, Mr. Norman Hapgood and Miss Elizabeth Kempley Reynolds, daughter of Mr. Edwin Lewis Reynolds.

Porter-Kelly.—On December 16, in the Central Presbyterian Church, Mr. James J. Porter, son of Mr. William Henry Porter, and Miss Margaret Kelly, daughter of Mr. Richard Busted Kelly.

Reynolds-Wallace.—On December 16, Dr. Harry Kelchner Reynolds, son of Mr. Lewis Franklin Reynolds, and Miss Helen Wallace, daughter of Mrs. William Copeland Wallace.

BALTIMORE

Goodwin-Kenny.—On December 16, at the home of the bride, Mr. F. Lawrence Goodwin, son of Mrs. Charles Goodwin, and Miss Frances Kenny, daughter of Mrs. Cornelius D. Kenny.

BOSTON

Comstock-Dewey.—On December 7, in Appleton Chapel, Mr. Alexander Barr Comstock, and Miss Dorothy Dewey, daughter of Professor Davis Rich Dewey.

Pierce-Ladensack.—On January 6, at the home of the bride, Mr. Vassar Pierce, son of Mr. Wallace L. Pierce, and Miss Dagmar Ladensack, daughter of Mrs. John Nicolai Ladensack.

CLEVELAND

Baxter-Andrews.—On January 20, in Trinity Cathedral, Mr. Charles McGhee Baxter, son of Mr. George White Baxter, and Miss Marcella V. Andrews, daughter of Mr. Matthew Andrews.

MONTREAL

Frazier-Williams-Taylor.—On December 14, at the home of the bride, Mr. Frank Duff Frazier, son of Mr. Frank Pierce Frazier, and Miss Brenda Germaine Williams-Taylor, daughter of Sir Frederick Williams-Taylor.

PHILADELPHIA

Coates-Wadleigh.—On December 28, in the Church of the Ascension, Mr. Sydney Horner Coates, son of Mr. Joseph Horner Coates, and Miss Emily Rawle Wadleigh, daughter of Mr. Atherton B. Wadleigh.

Huidekoper-du Pont.—On January 24, in Christ Church, near Wilmington, Mr. Reginald S. Huidekoper, son of Mr. Frederic L. Huidekoper, of Washington, and Miss Bessie C. du Pont, daughter of Mrs. B. Gardner du Pont.

Hunter-Scott.—On December 5, in the St. Luke and the Epiphany Church, Mr. Allan Hunter, Jr., and Miss Arabella M. Scott, daughter of Major William Sanders Scott, U. S. A.

Lorillard-Green.—On December 14, Mr. Griswold Lorillard, son of Mr. Pierre Lorillard, of Tuxedo, and Miss Mary Victoria Green.

PROVIDENCE

Hoffman-Walker.—On December 26, in Saint Stephen's Episcopal Church, Mr. Saint Stephen's Episcopal Church, Mr. Arnold Smith Hoffman, son of Mr. William H. Hoffman, and Miss Elizabeth Hoppin Walker, daughter of Mr. John Tempest Walker.

WASHINGTON

Boykin-Williams.—On December 28, at the home of the bride, Mr. Thomas Rives Boykin, and Miss Julia F. Williams, daughter of United States Senator John Sharp Williams.

Cook-Reed.—On December 14, at San Antonio, Texas, Dr. Richard Cook, son of Dr. Army Medical Reserve Corps, son of Dr. G. Wythe Cook, and Miss Blossom Reed, daughter of the late Dr. Walter Reed, Medical Corps, U. S. A.

Dove-Parker.—On January 3, at the home of the bride, Mr. Robert Dove, and Miss Ruth Parker, daughter of Mr. Myron Parker.





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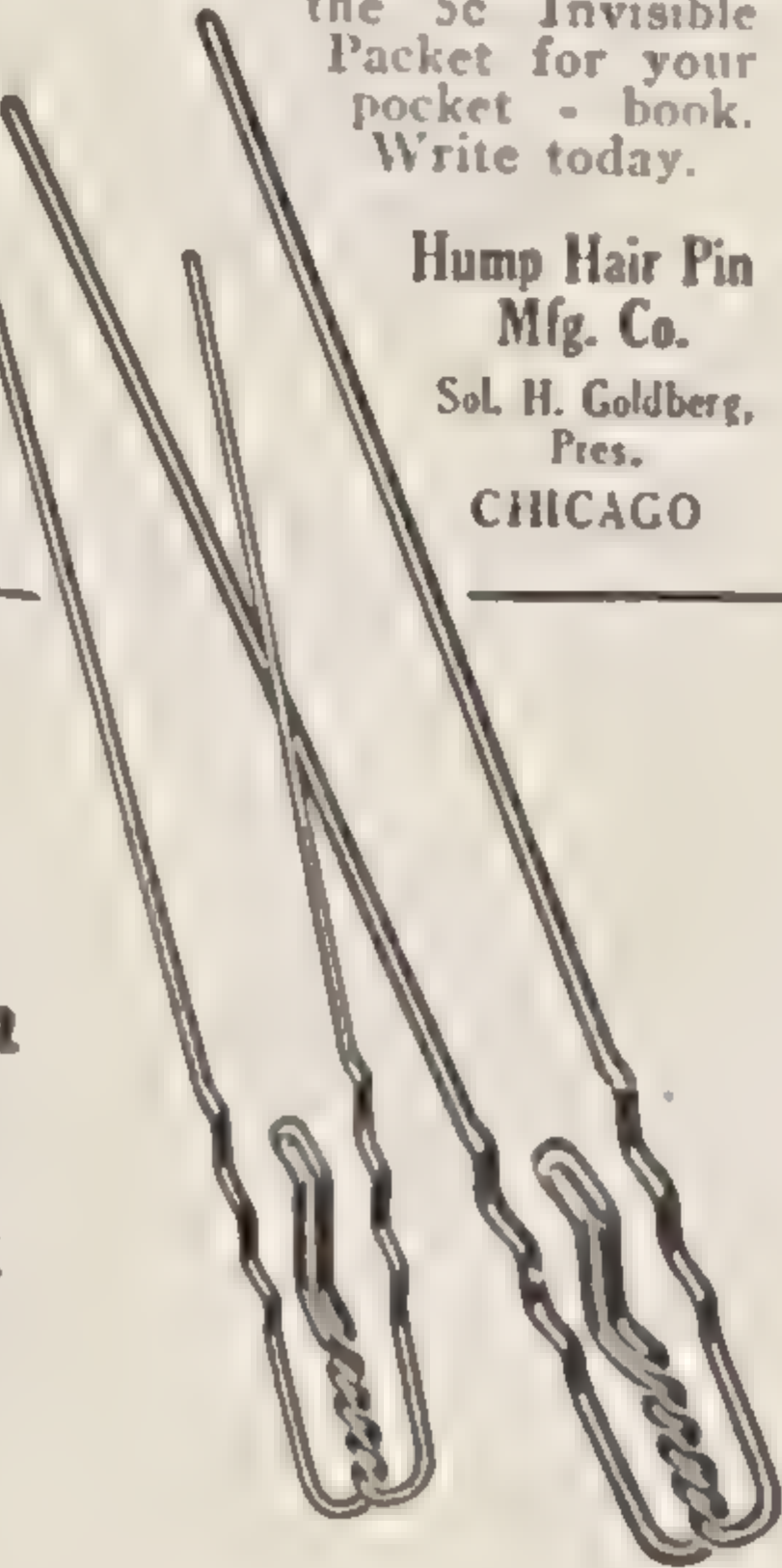
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A FLORENTINE HOLIDAY

When Popular Italy Is Swept and Garnished and the "Gallery Gods" Hold Sway at the Opera

NO other city in the world celebrates Ascension day as it is celebrated in Florence; the *Festa del Grillo* is absolutely unique.

At four o'clock in the morning, the entire population is aroused by the outpouring of the holiday makers. Young men on bicycles lavishly decorated with masses of roses, ride furiously by, shouting to each other, lustily singing snatches of songs from their favorite operas, and tooting their horns. Couples of a certain age, dressed in holiday attire, travel on foot, along with the others, carrying one neat baby and leading others by each hand; young couples in gigs crack their whips and shout. Later in the morning, hosts of men in respectable "best suits" of black with round felt hats and bright colored ties, and a few hatless women with gold earrings and full-skirted frocks, all march along behind a band, which plays national airs on guitars and fifes. *Carabinieri* in their silver-laced blue uniforms, with Napoleonic hats and nodding blue and red cypress-shaped plumes, stand solemnly at the street corners, or mingle with the crowd. Soldiers, imposing in pale gray and yellow uniforms, swing by, followed by a rabble of old women and small boys. Vast crowds of well-mannered joyous people stream towards the park, where on other days the rank and fashion ride and drive. All the shops and banks are closed, and by nine o'clock only *forestieri*, the foreign rabble, are to be seen in the deserted sunlit streets.

FROM CRICKETS TO OPERA

In the green *cascine* by the jade-colored Arno, under the young spring trees, thousands of men, women, and children of all ages spend the live-long day catching *grilli* (little chirping crickets), and at night they flock to the opera, where a "popular" performance,—popular in its true sense begins at nine.

Every man, woman, and child in Florence patronizes the opera. By eight o'clock there is not even standing-room in the charming white and gold opera house, where the seats of the "gallery gods" are made of gray marble, and each "god" is handed a red cushion upon which to sit. Long before seven the audience begins to arrive and is immediately let into the house; standing in a queue outside closed doors is not for this pleasure-loving people—why we Americans put up with the custom not one of us knows. Those who can pay one lira—twenty cents—enter by the grand entrance, laughing and chatting as they choose their places. Just before nine o'clock, it would be difficult to imagine a more animated or a brighter scene. As the electric lights go up all over the house, there is a murmur of approval like an undercurrent in the general flow of the conversation, which here and there is broken by some man's trying his full-throated tenor in passages from the eagerly expected opera.

We remember a certain holiday when Boito's "Mephistophèle" was the opera. Though it has been produced in Paris for the first time but recently, it was written fifteen years before the death of Wagner, and has been popular in Italy for twenty years. This occasion was not an "outing" in our sense of the word, but to Italians, opera is what football is to Americans, and they take as keen and critical an interest in the singing as we take in the play at the Yale-Harvard game. A bad singer, or a famous one who has grown

too old, would be hissed off the stage before the first act could finish.

On this occasion, the orchestra entered almost unnoticed, but a great burst of hand-clapping greeted the young conductor. Half the audience endeavored strenuously to quiet the other half, and a great "Ssh, ssh!" rustled through the house as the lights went down and the overture began. Every note was intelligently followed, and not a whisper disturbed the listeners, other than the sharp hiss with which they greeted the late arrivals in the stalls.

The overture, duly approved, was applauded. The conductor bowed amid cries of "Bravo, bravo," and the curtain went up on the scene of Mephisto, bargaining in Heaven for a soul. Many a one in the audience had brought the libretto, taken *en bloc* from the "Faust" of Goethe, and we smiled as we wondered what a British bank holiday crowd would make of such a work.

To our modern idea, the play seemed curiously out of date, and, brought up on Wagner as we have been, the clever music seemed neither particularly original nor particularly beautiful. Therefore we turned our back on the opera, and interested ourselves in the audience, in their criticisms of the singers, and their evident enjoyment of the delightful vision of Hell as a place peopled with ballet-dancers and vast throngs of gorgeously clad men and women, singing and jumping for joy. In the midst of it all, upon a throne, sat a gallant officer, dressed in a Medicenian court uniform of red satin. It was none other than Mephisto himself, king of the revels.

At the fall of the curtain after the first act there was every sign of appreciation. The singers were discussed in detail during the long intermission, and those who had murmured "Bella voce" to their neighbor at the first entrance of the tenor and the soprano now held forth upon the merits and demerits of each.

Down in the stalls and boxes were prosperous shop-keepers dressed in wide trousers and double-breasted coats with large expanses of white waistcoats, newly starched and festooned with big gold chains. Bright ties were *de rigueur*, and thumbs in armholes seemed the general pose of the contentedly smiling men, as they surveyed their wives in black silk with spangled scarfs, and their daughters who, from a distance, with their low-necked white blouses, their well-dressed hair, their strings of silver beads, and their knots of a few perfect roses, looked the equal of any society lady whose manners they carefully copied.

A TYPICAL AUDIENCE

A wealthy dressmaker in a flowing evening dress of filmy chiffon, with her fair Tuscan hair puffed into the most recent coiffure and a cap of imitation pearls upon it, held her opera-glasses with aristocratically curled fingers clad in white kid gloves, and gazed through them at the crowd overhead, composed of the servants of the public. There sat the waiters, postmen, laundresses, hotel servants, footmen, coachmen, housemaids, florists, druggists, tobacconists, hair-dressers, soldiers, shoemakers, street hawkers, and the *contadini* from the neighboring villages, mostly in family parties, among which were many children. The very poor working man, on the contrary, came by him-

(Continued on page 124)

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If you would keep your skin clear and lovely, or, if it is already marred, would reclaim its inherent beauty, a short course of treatments by Mme. Rubinstein will prove a revelation to you.

If, however, you are unable to visit her at present, for your convenience Mme. Rubinstein has listed below some of her own preparations and their uses for home treatment:

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Restores, stimulates and preserves the skin, wards off wrinkles, looseness and flabbiness. It promotes the renewal of skin-cells, and thus stands for skin-health and youthfulness. VALAZE clears the skin of tan, freckles and sallowness, and thus makes the complexion fine and faultless. VALAZE has been used for years by the best-known women of aristocratic and royal circles in Europe. Just as a good complexion is the foundation of real beauty, VALAZE is undeniably the foundation of a good complexion. VALAZE may be had direct from Madame Rubinstein at \$1.00, \$2.00 and \$6.00 a jar.

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Checks the tendency of the face to discolor in cold weather. Prevents pinched and shrivelled appearance, keeping the skin smooth and soft. Unequaled as an anti-wrinkle preparation, also excellent as a foundation for powder. Price, \$1.50, \$3.00 and \$5.00 a jar.

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For the winter Mme. Rubinstein will maintain a salon at Palm Beach in the Beaux Arts Studio.



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Mandel Brothers
Department V. Chicago

A FLORENTINE HOLIDAY

(Continued from page 122)

self. For him it was perhaps the one luxury of the year. He sat alone and spoke to no one, but he fairly shone with the pleasure of anticipating pleasure. Next to him sat the solitary hunchback who hawks the lottery tickets outside the cafés on ordinary days. In his face was a certain weariness not noticeable in other faces, but his tired eyes glistened. He was happier than usual.

Near him was a very fat laundress, pulled into shape and neatness for the *festa* night. On her shapely head, above her well-brushed, well-coiled, black hair, was tilted a large-brimmed hat of tagal straw, with a long black feather deftly put into it. Down among the élite, alone in a box, one man wore evening dress and stood, one hand in his pocket, chest thrown back, holding a monocle to one eye. Probably he was a tailor by profession. Most women wore large hats, but many girls had trimmed small toques becomingly and simply, with a smart knot of colored glacé ribbon. All wore well-cut tailor-made coats and skirts, for there is very little over-dressing among the self-respecting intelligent people of Northern Italy. Every man knew he was looking his best, and each girl was satisfied with herself; each mother felt herself to be looking charming, — considering — and every husband heartily agreed.

A flower seller carried masses of roses for sale among the moneyed people; but the gangway of the stalls was blocked by an old couple whose lifelong dream had evidently been to go to the opera like "*Gran signori*," once before they died. And here they were, at last, hardly able to believe their own eyes. They were dressed in worn and faded clothes, fashioned thirty years ago. He planted both his legs well apart, and kept his hands well down in his pockets, like a landsman at sea. A large rose was in his buttonhole, and he wore a yellow silk neckerchief. The ample folds of her short dress had once been purple. She held his arm and they both gazed open-mouthed at the full house, and at the cheap seats overhead where an orange-seller was hawking his baskets of oranges. All the men smoked cigarettes, all the girls were quiet and of serious demeanor, — not one was cheapening herself by flirtation. Impatient of the interval, they demanded the second act, and after the conventional three raps on the stage it began, amid intelligent silence.

PRIMA DONNAS, LIKE TRUTH, RISE AGAIN

Act three, the death of Margherita in prison, was enlivened by the audience's impulsively snatching roses from blouse and buttonhole, and throwing them in showers over the prima donna, who rose from the dead and repeated her death song, in response to the frantic cries of "*Biss, biss!*" However much the music pleased, the real enthusiasm was always for the singer, whose efforts were passed over in contemptuous silence, unless they

were exceptionally good in their results. It was past midnight, owing to the encores, when the last act began with a duet between Faust and Mephistophèle, and the best tenor solo in the whole work. Although obviously tired with the long opera in which he was nearly always on the stage, "Faust" strung himself up to a last effort, and sang his solo remarkably well. The traditional sob in his beautifully produced voice brought down the house. There was a storm of applause; the noise of it was like the noise of a stampede.

"*Biss, biss, biss!*" they shouted; and in response rose the hissing of those who thought an encore superfluous at that time of night, and wanted to go home early.

THUS DOES FLORENCE PAY TRIBUTE

The tenor bowed many times, but signified that he could not repeat the song. The scene was the death of Faust, and he wanted to be allowed to die and get home to his bed, for it was very late and he was very tired. He had given too much of himself to be able to sing another encore. But he had roused his audience and there was no quieting them. He had pleased them, and they meant to show him they were pleased. The house vibrated with the excitement, resounded with the shouts. For a while he waited, then he bowed again and again, then he went and pretended to pore over the books on his desk, while he waited for the applause to abate. Then he attempted to go on with his part. The orchestra played its hardest, the singers sang their loudest, but not a note could be heard, — the applauding audience drowned it all. It had become a battle between those who wanted the encore, and those who wanted the opera to go on. Suddenly Mephisto walked hurriedly over the stage to Faust. They appeared to have a short consultation and to come to a final decision, while the audience still shrieked and hissed. It had become a duel, and neither side was going to give in. Finally, Mephistophèle walked off the stage. Faust followed him, and at half an hour past midnight, the curtain rang down in the face of enthusiasm run wild, and the opera was never finished.

Great sighs and cries ensued. Those who had hissed at the thought of encores now shouted for the opera to go on. The lights were turned out and on and out again. The orchestra went home. Whistles shrieked, and canes were rattled against the marble walls and on the iron railings. In the midst of the surging masses thronging around him, the conductor stood up and waved the score above his head. Then he shut it and went off with it under his arm. Still they shouted and whistled and clapped and stamped.

It was one o'clock when we managed to escape, and we left them shouting, lustily, to the last man. A success for a singer in Italy is no small thing!



Girl's Frock — Skirt of imported crepe in colored stripes; blouse of white mullcord. Sizes, 6 to 14. Price, \$7.

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CRÈME YVETTE SPONGE

by M. Gonzalez, Chef at Beach Club, Bradley, Florida

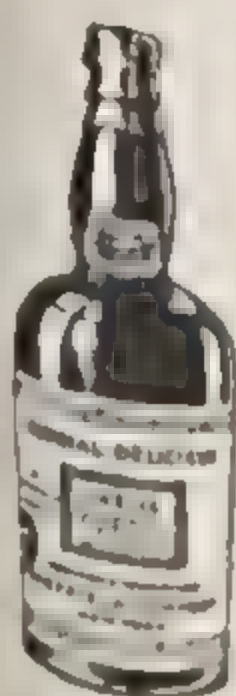
Place layer of sponge cake in an individual dish; cover top with vanilla ice cream. Crumble crisp Zwieback in two tablespoonfuls or saucerful of Crème Yvette and spread this violet crumble on top of the cream. Easy to make and serve. Attractive and delicious.

Try this recipe!

Crème Yvette (pronounced E-VET) is sold by fancy grocers and wine dealers at 80c and \$1.50 per bottle.

Book of signed recipes by famous chefs sent free. Write for it now.

SHEFFIELD COMPANY
55 Seventh Avenue
New York City



Mail Orders Attended Promptly
129 EAST 34th STREET

Joseph
Caps-Aprons-Uniforms

Joseph Uniforms are designed, cut, sewn and SOLD by specialists; they are made in every approved shade, to match interiors, and for breakfast, luncheon, dinner, weddings and other occasions; guaranteed as to fit and wearing qualities. Best for fifteen years.

Write for designs—or call.

MAID'S UNIFORM (center figure)
Simple afternoon dress, Imp. Irish Poplin, \$5; black sateen, \$3.50; English mohair, \$12.50. Apron of Persian lawn, with eluny lace or cross-bar lawn and net, \$1.35. Cuffs and collar, 50c (rolling collar if desired).

NURSE'S UNIFORM (at left)
White uniform of half linen and half fine cotton, \$3.50. Apron of same material, \$1.10. Bib, 50c; hemstitched cuffs, 25c pair.
NURSE'S COAT AND BONNET (at right)
The Helen, of heavy double-faced English top coating, Navy blue, grey, etc., \$32. Serge, \$28. Bonnet, \$8.50; with veil, \$10.50.

AT LEXINGTON AVE. NEW YORK
Tel. 6671 Murray Hill

Gerhardt & Co.

Hats
for
Spring
Imported and Original
Models now Ready

12 East
46th St.
New York
Opposite the
Ritz - Carlton

You can be
So well

DON'T you know, ill health or chronic ailments, in nine out of every ten cases, are due to improper food, poor circulation, insufficient exercise, incorrect breathing, incorrect poise and restless slumber!

I give exercises that strengthen the impaired organs.

Remove those unnatural conditions and your ailments vanish.

This may surprise you, but I am doing it daily; I have done it for 20,000 women.

No Drugs or Medicines

You follow my directions in your room.

Are you too thin or too fat?

You can weigh exactly what you should.

Medical magazines advertise my work; leading doctors approve it; their wives are my pupils.

Regain Health, Poise and Cheerful Spirits. You can. Tell me your faults in health or figure. I will help you. And I want to so much. I will respect your confidence. Write for my Free Booklet No. 17.

Susanna Cocroft

Dept. 17, 624 Michigan Ave., Chicago

What My
Pupils Say:

"Everyone notices the change in my complexion—it has lost that yellow color."

"Just think what you have done for me. Last year I weighed 216 lbs., this year 146, and have not gained an ounce back. I am not wrinkled either. I feel so young and strong, no accumulation of stagnant liver. I can breathe now, too. It was surprising how easily I did it. I feel 15 years younger."

"Just think! I have not had a pill or cathartic since I began, and I used to take one every night."

"I am entirely cured of my indigestion and I never have a headache now."



Write me—see my address above



They Are Really Shot from Guns These Airy Bubbles of Wheat and Rice

Some can hardly believe that Puffed Wheat and Puffed Rice—dainty, fragile, thin-walled bubbles—have been shot from guns. But they have been. In every grain there have occurred more than 100 million explosions. Every food cell has been blasted. That's why these grains digest so easily, and why every atom feeds.

Prof. Anderson's Invention

Prof. A. P. Anderson, the food expert, found that cooking and baking broke but part of the food cells.

He studied a way to break all of them. He wanted whole grains to be wholly digestible. So he sealed the grains in guns. Then revolved the guns in a fearful heat. Then shot them. And out came these grains as you see them, puffed to eight times normal size.

What happens is this: The trifle of moisture in each food cell is changed to explosive steam. When the gun is shot that steam explodes. The food cell is blasted to pieces.

Each grain contains some 125 million food cells. And each is separately exploded. Think of that when you eat these Puffed Grains. They are not mere dainty tit-bits. They represent the pinnacle in hygienic foods.

**Puffed
Wheat**

**Puffed
Rice**

and Corn Puffs

Each 15c Except in Far West

Serve all three Puffed Grains, for the sake of variety. Serve in different ways. In the morning, sometimes, serve with sugar and cream. Sometimes mixed with fruit.

Between meals, let hungry children eat them dry. Salt them like peanuts, or douse with melted butter. Use like nut-meats in candy making, or as garnish for ice cream. Puffed Grains taste like nuts.

For luncheons or suppers, serve in bowls of milk or cream. Whole grains are better than white flour products. Puffed Grains are four times as porous as bread. Their ease of digestion makes them ideal foods. Their complete digestion makes them very nourishing.

Don't miss a day without serving some Puffed Grain.

The Quaker Oats Company

Sole Makers

(1461)



ANSWERS TO CORRESPONDENTS

(Continued from page 55)

I am prompt; three, I do not allow my room to have an untidy appearance; four, I leave her to herself for a part of each day. Will you please criticize this code for me?

Ans.—There is nothing to criticize in your code of visiting, except that it sounds a trifle inelastic. Visiting requires great adaptability and elasticity. It is just possible that it might be better to go at another time; it is the hostess's convenience that one must consider in every instance. It is always a good plan to let the hostess know the length of one's visit. Keeping one's room tidy, of course, is of just the same importance in indicating ladyhood as it would be in one's own home. Leaving the hostess to herself for part of each day is always desirable, providing one chooses the time that the hostess is occupied with other duties and not when she feels inclined for a little chat.

Miss D. K.—If some one invites you to see a play which you saw the night before, should you go and make a pretense of seeing it for the first time or should you say quite frankly, "I've just seen it"?

Ans.—Circumstances should guide one absolutely in a case of this kind; if you know a person has tickets for a play which you have seen, surely it is a very small sacrifice to go and enjoy it; if, however, the plan is being made and discussed to go to some play which you have seen, it must be a very petty person who could not understand a perfectly frank acknowledgment that you have already seen it, and any one who would take offense at such an acknowledgment, if, of course, it is done in a nice way, is really hardly one who would be a friend that was in any sense worth while.

Miss H. S.—Are chaperons out of fashion? I know a young girl whose maid accompanies her to every music lesson and another who goes unchaperoned to supper after the theatre.

Ans.—Chaperons are decidedly not out of fashion, though it is true that young girls are given more leeway than in the days of our grandmothers. It is very usual for a maid to accompany a young girl to all her lessons, even to small parties, but no young girl of any social position would be allowed to go to supper after the theatre with a man, unless chaperoned.

THE RETURN FROM THE THEATRE

Mrs. L. D.—When a young girl and an older woman return from a theatre, is it obligatory for the older woman to accompany the girl to her home, or may the girl be left to go on to her own door in the automobile or the taxi?

Ans.—When an older woman accompanies a young girl to the theatre, it is not necessary for her to see her to her own home, if it is out of her way, espe-

cially if the girl is being sent in an automobile with a reliable chauffeur. If, however, she is to go alone in a taxi, it is most important that the vehicle be engaged from some absolutely reputable garage. This, of course, should be the responsibility of the chaperon or of the parents of the girl.

Miss V. L.—If a young girl is invited to a dance or other entertainment and no escort is provided, may she take an escort? Should she notify the hostess, if doing so?

Ans.—In certain sets in New York the hostess would never ask a young girl to bring her escort, as this is not usual. If the hostess knows that her guest does not possess a maid, however, nor members of her family who could see her to the door, then, perhaps she would suggest that some other guests are coming from that neighborhood and that they could all go together, and the same arrangement may be made on returning home. Partners, if it is a dance, are usually provided by the hostess.

Mrs. M. C.—When a working man offers a certain friend of mine a seat in a crowded car, she refuses it out of pity. My theory is, that if every man were polite enough to rise, I should politely refuse the workingman's place, out of pity, but that until this courtesy is more nearly universal it does the workingman as much good to be polite as to rest. What do you think?

Ans.—Unless a woman's profession makes it imperative for her to travel during the hours that workingmen will occupy seats in the cars, it is most inconsiderate of her so to arrange her engagements that she is returning home at this late hour. If, however, her duties make this necessary and a workingman rises to give her a seat, she should accept it thanking him as she would any gentleman,—for he certainly is one in kindness. If, however, she is going only a few blocks, this she may explain to him, as to any one else; pity should never come into the question at all. This is very hurtful to a man who has the innate gallantry, notwithstanding his blue jeans, which may teach the young man in the cutaway coat who, returning from a thé dansant, will let an elderly woman stand. It is high time that women and the workingman teach him his lesson.

Mrs. F. D. M.—Will you kindly tell me the correct way to write a letter when all four sides of the note paper are used?

Ans.—There is a great difference of opinion in regard to the correct way of writing a letter when the four sheets are used. The usual way is to write the first page, then open the paper as if it were a book, turn it around, and commencing at the top write directly down through where the paper has been folded, making the whole as one sheet; then blot, close

(Continued on page 128)

NEW YORK

CHICAGO

DETROIT

PARIS

ESTD 1900

Modes for the South

Charming reproductions of the advance Spring models from the famous foreign and American style creators are shown exclusively by Lane Bryant for the woman who may be of

Extra-Size or

Stout

35½ to 58 bust; 30 to 49 waist; long or short waisted

Lovely afternoon and evening gowns; sport suits; separate blouses and skirts; coats and wraps; negligees, underwear; corsets; bathing suits and accessories.

The ingenious methods devised by Lane Bryant make it possible to render custom-made service with ready-to-wear convenience. Whether you are tall or short, stout or slender, you can select here from stock perfect fitting, becoming garments for every need or occasion.

Elegance of style and material commend the coat illustrated as one of the smartest Spring Models. Made of "Khaki-Kool" all white, grey, rose or gold, with contrasting collar, cuffs and piping.

Lane Bryant

CHICAGO 9th Fl. Stevens Bldg. 17 N. State Street
DETROIT 2nd Fl. Washington Arcade 255 Woodward Ave.

25 West 38th Street, New York

If a visit to our retail shops is not convenient, write Dept. V-5 (N. Y.) for "MODES" and expert shoppers will give your needs careful, personal attention.

ARE YOU CONSIDERING A SCHOOL FOR NEXT YEAR?

VISITING schools in Summer is time wasted! Worse than that, it is misleading.

If you are interested in the future selection of a school for next year, we urge you to investigate *now*—while the school is in session and the entire personnel of students and faculty is assembled. It is only by such a visit that you can determine the actual status of any school.

Let VOGUE send you a list of schools which meet with the general qualifications you impose, and minimize the scope of your investigation—thereby increasing its efficiency.

For advice on all matters pertaining to schools and schooling address

VOGUE SCHOOL SERVICE

443 Fourth Avenue

New York City

On stormy winter days

when you cannot get to the stores, and it is impossible for your grocer to make deliveries in time for dinner, it is pleasant to know that you have a supply of

Geneseo Jam Kitchen

delicacies in the house. They make appetizing, healthful foods and delicious desserts at all times.

Keep your storeroom well supplied with Geneseo Jam Kitchen products this winter.

JAMS, JELLIES, MARMALADES, PRESERVED FRUITS, BRANDIED FRUITS, HONEY, PICKLES, SAUCES

Sold by leading grocers or direct by

Miss ELLEN H. NORTH

Geneseo Jam Kitchen - Geneseo, N. Y.

Write for price list of delicacies



Annette Kellermann says: Good Health and a Perfect Figure

should be yours—they are your birthright.

I HAVE helped many thousands of women to become **Vigorous, Healthy and Attractive**, and I know I can help you.

My system, which involves neither drugs nor apparatus of any kind, requires but a short time in the privacy of your own room each day, and the results are absolutely guaranteed.

Reduce or Develop Your Figure

By properly carrying out my instructions you can improve your general appearance, reduce any part of your figure burdened with superfluous flesh or build up any part that is undeveloped.

Improve Your Health

My system stimulates, reorganizes and regenerates your entire body. It helps transform your food into good, rich blood. It strengthens your heart, lungs and other organs, conquering all weaknesses and disorders and generating vital force.

My book, "The Body Beautiful," should be read by every woman, and I will send it to you free.

It explodes the fallacy that lack of beauty or health cannot be avoided. In it I explain how I can help every woman.

Millions of people in my photo plays, Neptune's Daughter and The Daughter of the Gods, have seen in me a living demonstration of my unique system of health-culture and body-building.

If you are weak, nervous, fat, thin, unshapely, tired, lacking vitality or in any other respect not at your best, I can surely be of service to you.

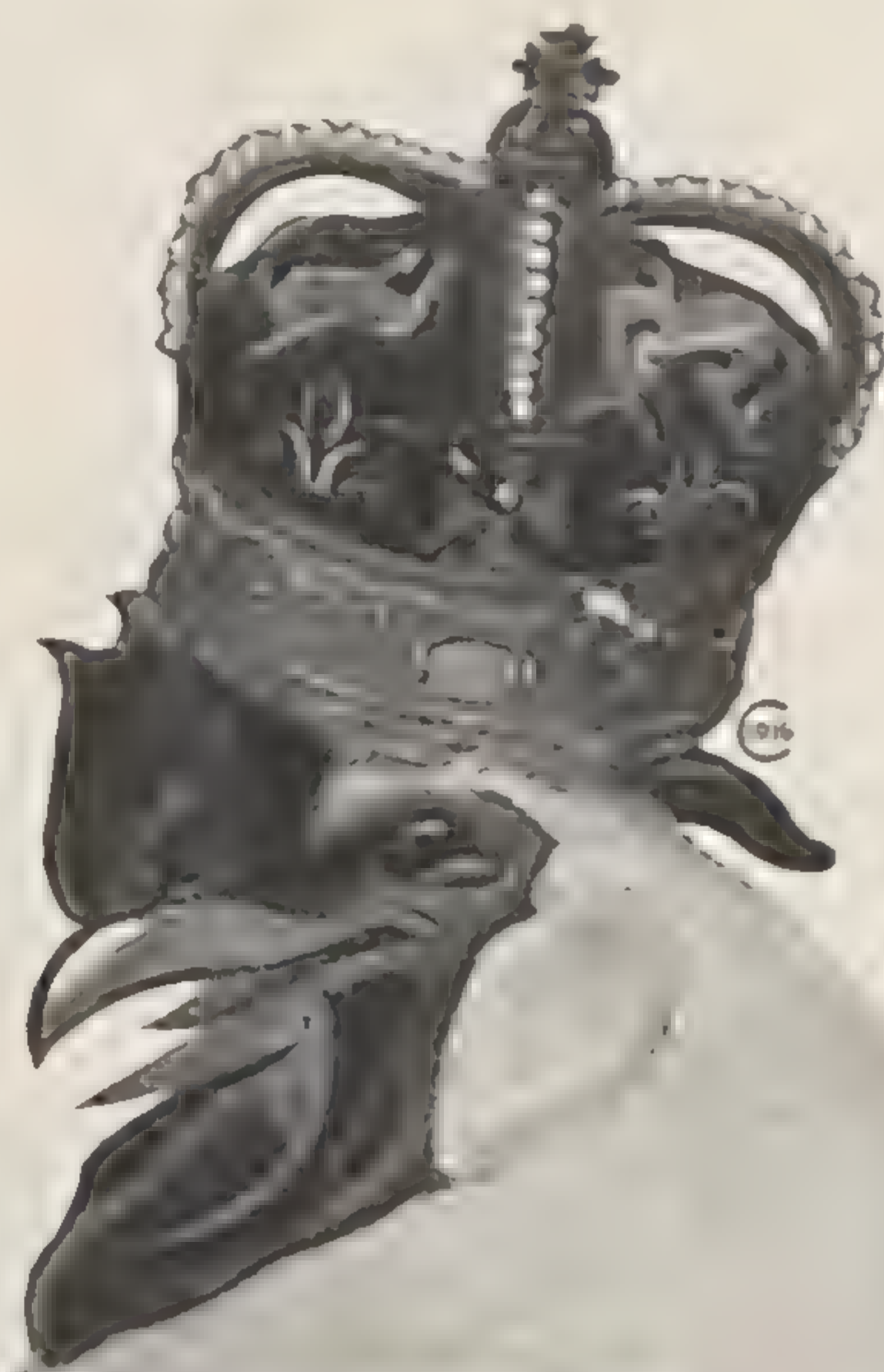
MY GUARANTEE:

With my free book, "The Body Beautiful," which is fully illustrated with photographs of myself explaining my system, I give full particulars of my Guarantee Trial Plan, whereby you can test the value of my instruction without risking a single penny.

Send 2-cent stamp for "The Body Beautiful" and Trial Plan to-day

ANNETTE KELLERMANN, SUITE 931V, 12 WEST 31st STREET, NEW YORK

The most
Aristocratic
Dish in the
World



The Choice Delicacy at the Dinners of the "Four Hundred"—the proudest dish of the finest hotels and blueblood clubs, ready-prepared, ready-to-serve in a moment right at home.

Purity Cross

Creamed Chicken a la King

Prepared by a master-chef from the Ritz of Paris—using fresh farm poultry, selected tender mushrooms and an exquisitely seasoned golden cream sauce. Only 25c and 50c at All Fine Grocers. Serve it on toast, in patty shells, or in any of the forty-one other ways described in our booklet, "How and When," sent free if you give your finest grocer's name.



Or, send us \$1.45 or \$2.85 for half dozen respective sizes, delivery prepaid provided you mention your grocer. (35c. and 65c.—\$2.00 and \$3.75 per half dozen, respectively, in Canada.)

PURITY CROSS, Inc., Model Kitchens, Route 2V, Orange, N. J.

ANSWERS TO CORRESPONDENTS

(Continued from page 126)



THE NAME AND FAME of Berkey & Gay in the making of furniture after classic period designs are secure. Berkey & Gay productions are recognized as authoritative.

Modern decorative requirements demand new furniture styles, and in the creation of furniture in the spirit of today, Berkey & Gay also assume leadership.

John Galsworthy describes style as "fidelity to the idea and mood and perfect balance in the clothing of them."

"Style" in its most pleasing aspect is the keynote of the Berkey & Gay furniture in the modern manner, for dining and sleeping-rooms and the library.

In the evolving of new ideas, as in the reproduction of old forms, we have not forgotten the secret of our strength—genuineness.

A Portfolio of Pictures of Model Rooms will be sent you for twenty cents in stamps.

BERKEY & GAY
FURNITURE COMPANY

Factories, Executive Offices and Exhibition
194 Monroe Avenue, Grand Rapids, Michigan

Eastern Office and Exhibition
113-119 West 40th Street, New York

Admittance to our Exhibitions at New York and Grand Rapids, granted only by letter of introduction or in company of dealer.



the sheet, and continue the letter in the same direction as on the inside page.

Miss A. B.—On which side of the man who takes her in to dinner should a woman be seated? Where there is dancing between the courses of a dinner should a man dance first with the woman at his right or at his left?

Ans.—A woman at a dinner usually sits at the right of the man. This is not a fixed rule, however, for the hostess is sometimes obliged, in order to separate relations, to break it. In the same way, when there is dancing between courses, there is no cast-iron rule by which a man invites his right hand or his left hand partner to dance first with him. If the dinner is a very formal one and the man has taken a woman out to the table, then naturally the simplest rules of etiquette would consider that he was in duty bound to invite her to dance first.

Mrs. F. J. W.—Is it correct to invite to an "At Home" people who have never shown one any attention beyond a formal call?

Ans.—If people have merely called as a matter of duty but made no effort to ask one to any function given at their house, then one would assume that they do not desire to extend the friendship. On the other hand, if they have called and you have not returned their call, then, of course, you are at fault, in which case you should call, leaving your cards and asking them to tea. In New York people have such a tremendous circle of friends that there are many guests who are merely pleasant acquaintances whom one invites to tea once a year, and they return the compliment, but that is as far as the friendship goes. It is very good policy never to consider that people mean to slight one; do what is absolutely correct and charming and then if people fail to appreciate it, why one is very soon rid of their so-called friendship, but remember that in society it is more clever "to be slow to wrath." The clever man or woman of the world never brings things to an issue—indifference is a wonderful weapon.

Mrs. W. G. T.—How does one answer an invitation to a formal "At Home"? Do you consider note-paper or correspondence cards more correct?

Ans.—One answers an invitation in the person in which it is written. An "At Home" card would be in the third person; consequently one either sends cards, which indicates that it is impossible for one to be present, or one attends the reception on the date mentioned, leaving the cards in the hall. For an invitation to a luncheon written in the third person, one answers in the third person; if written in the first person, one answers in the first person. Using note-paper, and cards is a matter of choice, but we personally consider note-paper more formal; the cor-

respondence card is for little informal notes.

Mrs. N. H.—In sending a wedding invitation to a woman whose husband one has never met, should one include the husband in the invitation?

Ans.—Whenever a formal invitation or wedding announcement is addressed to a married woman, it is extremely incorrect to leave her husband out, unless of course they have been legally separated. Even though one has never met him, etiquette demands that he should be acknowledged. The same is to be said of the wife. Such an announcement should never be sent to a married man alone.

IN THE PRE-DEBUTANTE AGE

Miss K. P.—How should a young girl, not yet "out," sign her name on a hotel register? Should she use "Miss" before her name in answering a formal invitation? When more than one person entertains, should a reply to the invitation be sent to each one?

Ans.—A young girl who is old enough to travel should sign her name in a hotel register just as her elder sister or mother would do—with her prefix—i. e., Miss Edna Brown. If an invitation is sent to her in the third person, the answer should be:

Miss Edna Brown
accepts with much pleasure
Mrs. Walter Blakely's
kind invitation
etc.

It is usual to send the answer to the one at whose house an entertainment is to be given, not to all those receiving with her.

Mrs. A. W. F.—My brother is engaged to a young lady whom my mother, my sisters, and I have met only most formally, and whose parents we do not know. What is the correct thing for us to do?

Ans.—Though you may not know the young lady well to whom your brother has just announced his engagement, it is etiquette that as soon as he has made the announcement, his mother, his sisters, in fact all the members of his family should call upon the bride-elect and her mother. After this important step is taken, there should follow an invitation for dinner, luncheon, or whatever form of entertainment you wish to give in her honor. In any case you should invite her to your home informally, if you do not care to do so formally. This is a point upon which a great many people err,—the duties of the groom's family. Even the mother, unless she is an invalid, should call upon the bride-elect. Where the mother is an invalid, her daughter takes her card and presents her excuses. After that, the bride and her mother return the call.





GOLDMAN'S "SPECIAL" SHAMPOO

Why have Brittle and Lustreless Hair when it can be easily rendered Brilliant and Supple?

Washing is a very Important Item in the care of the Hair, yet many ladies and their children are using ordinary Soaps, unaware that it Penetrates the Hair, causing it to lose color and break.

We carry Shampoos and Creams for every Condition of the Hair and Scalp.

Special Shampoos and Creams as follows:

Tender scalp, pouty tendency and irritation	\$1.00
Moist scalp and hair	1.00
Dull and lifeless hair	1.00
Dandruff, hair and scalp	1.00
For faded and bleached hair	1.00

Send your combings for examination when ordering. Advice and consultation gratis.



Goldman

Ladies' Court Hair-dresser and Hair Specialist to Royalty

1624 Chestnut St., Philadelphia, Pa.

MRS. E. ADAIR



Call at the Salon

Expert English Attendants administer the *Ganesh (original) Strapping Muscle Treatment*. Their superb skill makes this tapping and strapping method of stimulating the facial tissues most beneficial and impossible of imitation. By strengthening and building up the muscles of the face, the *Ganesh Strapping Muscle Treatment* accomplishes the restoration of a youthful contour, effacing lines, wrinkles and hollows. Single treatment, \$2.50.

- 35. **Ganesh "La Frappe"**
A small hand vibrator, not a machine, excellent as substitute for hand-strapping massage to brace the muscles and increase circulation; aids in applying preparations. Price, complete, \$5.00.
- 36. **Ganesh Electric Vibro**
A machine for vigorous massage (not for the face). Used to reduce fat on double chin or any part of the body. Price, \$25.00.
- 37. **Ganesh Electric Controller**
For electric treatment at home; revives exhausted nerves, restoring youthful vigor. Price, \$30.00.
- 38. **Ganesh Rubber Gloves**
For whitening the hands. Price, \$1.25.
- 39. **Ganesh Beauty Cream**
A greaseless cream to use before powdering. \$2, \$1.
- 40. **Ganesh Acne Lotion**
\$1.50 Bottle.
- 41. **Ganesh Special Acne Cream**
Per pot, \$1.50.
- 42. **Ganesh Foam Dentifrice**
Prescription of an eminent dentist; whitens teeth, making gums healthy and sweetening breath. Per jar, \$1.00.
- 43. **Ganesh Eau Dentifrice**
Hardens the gums, making the teeth white. \$1.25.
- 44. **Koheul D'Orient**
The new Oriental powder; gives the eyes a fascinating shadowy effect. \$1.25.
- 45. **Ganesh Cactus Powder**
Especially imported; an exquisite blend, fragrantly perfumed; blonde or brunette coloring. Per box, \$2.50.
- 46. **Ganesh Toilet Water**
For the ablutions; softens and whitens the hands; carnation or violet. Per bottle, \$1.00.
- 47. **Ganesh Bath Crystals**
Per jar, \$1.50, 75c.
- 48. **Ganesh Liquid Soap**
Per bottle, 50c.
- 49. **Ganesh Freckle Cream**
Per jar, \$1.00.
- 50. **Ganesh Freckle Lotion**
For freckles or brown spots. Per jar, \$2.50.

No. 8 of a Series Describing the GANESH TOILET PREPARATIONS

The Ganesh Preparations which are described in this advertisement again illustrate the variety of Mrs. Adair's origination. A complete list of the Ganesh offerings are explained in Mrs. Adair's Lecture Book, which will be mailed on request.

Mail Orders Promptly Attended.

557 Fifth Ave. New York

92 New Bond St. W. 5 Rue Cambon

LONDON PARIS



Play This Sweetest of All Instruments

You now can gratify your greatest ambition in far less time and at much lower cost than it requires to master any other multi-stringed instrument.

After a few simple lessons you can play the beautiful, full-toned, moderately-priced

CLARK Irish Harp

Its mechanical simplicity is of inestimable advantage to beginners. Its purity of tone and richness of volume are unexcelled by the highest priced Concert-Grand Harps.

It costs you nothing to try the Clark Irish Harp in your own home. We shall gladly send full particulars. Prices, \$75 and \$125.



CLARK HARP MFG. CO.
418 S. Salina St.
Syracuse, N. Y.

"Original-tors of the Irish Harp in America"

Reduce Your Flesh

Speedily and Safely, by Perspiration, Anywhere Desired by Using
Dr. Walter's Medicated Rubber Garments

For Men



and Women



BRASSIERE, \$6

Made of Dr. Walter's famous flesh-reducing rubber with coutil back.

Cover Entire Body or Any Part



GIRDLE PANTS

These reduce the limbs, hips, waist, abdomen and as far above the waist line as desired. Also Union Suits, Stockings, Jackets, etc., for the purpose of reducing flesh anywhere desired.

ABDOMINAL REDUCER, \$6

Frown Eradicator\$2.00
Chin Reducer 2.00
Neck and Chin Reducer 3.00
Bust Reducer 5.00
Invaluable to those suffering from rheumatism.

Send for free illustrated booklet

CORSAGE

This garment can be worn comfortably under the corset—reduces the bust, hips and thigh. Neck and chin reducers as shown above restore wrinkled and saggy muscles to a firm, healthy condition.

DR. JEANNE B. WALTER, (INVENTOR AND PATENTEE)
Billings Building (4th Floor)
Cor. 34th Street and 5th Avenue, New York.
Philadelphia Representative: MRS. KAMMERER, 1029 Walnut St.
Pacific Coast Agent: Eleanor Porter, 927 Market St., San Francisco, California.



Your Appearance Comfort and Health

demand that you wear a

ROBERTA

Laced-in-Front Corsets

You will have a more pleasing figure in a Roberta because of the *designing*. Roberta Laced-in-Front *designing* gives the straight line, entirely eliminating the broad effect across the lower back.

Roberta *designing* gives the natural figure curve above the waist, allowing full, deep breathing.

Roberta *designing* makes possible a corset for every type of figure—tall or short, stout or slender.

The Shield under lacers is self-adjusting, always in place, and prevents the flesh from protruding.

Models retailing at \$3.50, \$5.00, \$6.50, \$8.00 and up to \$25.00 per pair.

Illustrated style book showing Roberta classification of the fourteen distinct types of figures, mailed free upon request. Ask your corsetiere for a Roberta-Laced-in-Front.

Roberta Corset Company
Laced-in-Front Corsets Exclusively
2702 Wabash Ave., Chicago

ROBERTA

Laced-in-Front Corsets



The Simple Life as the Squaw Knew It

It was a life full of drudgery, but even so, it was far healthier than the artificial, sedentary lives which most women lead today.

Among the most dangerous by-products of civilization are the digestive disorders, to which women are especially subject. It is estimated that nine out of ten women in this country suffer from periodic or chronic constipation.

Exercise, a careful diet of coarse foods—that's the way to get rid of constipation. Meanwhile, don't drug your system with habit-forming laxatives and cathartics.

Nujol, used as an intestinal lubricant, will relieve constipation safely and effectively. It is not a drug, a purge or a bowel stimulant, consequently, doesn't form a habit. Nujol acts in effect as an internal lubricant, preventing the contents of the intestines from becoming hard, and so helping to restore normal conditions.

Because of its purity and the mildness of its action, Nujol is particularly valuable for relieving constipation in nursing mothers and in young children.

Nujol is bottled at the refinery, and is sold only in pint bottles bearing the name Nujol and the imprint of the Standard Oil Company (New Jersey). Refuse substitutes, be sure that you get the genuine.

STANDARD OIL COMPANY

(New Jersey)

Bayonne

New Jersey

A MIS-FIT NAME

SOME prying critic has discovered a slight redundancy in the latter-day naming of gowns. The matter is beginning to need serious consideration. That mademoiselle's frocks, however daring and exquisite, should fall into disrepute because their names no longer refresh and pique is a shameful thing. What! are all the fashionable wits, all the Parisian alchemists with their golden innovations repaired to the Elysian Fields? Are we still justified in looking toward Paris, where all good things are made, for aboriginalities in titles?

Of all ennues, none are more deadly than last season's love affair, last season's gown, and last season's name for this season's gown. And there is no reason for such poverty of names. Surely the supply is exhaustless. There may be reason for the tipsy prices of lingerie and new colors, but what possible need is there to economize on names? Recall what quantities of seraphic titles and scintillating expressions have, in the past, descended from a Parisian paradise of words. No threadbare myth of longcloth, no masterpiece of the couturier's art but has answered to a fashionable roll call.

Sorbonne of Style, had you not best look to your laurels? For there is much in a name, and a pretty gown may grow pale and perish through lack of a suitable cognomen. The time seems ripe to weep for the overcrowded profession of Suzannes, Pierrettes, Olgas, Jacinths, Marquises, Flores, and Juliettes. In prayerful resignation we fold our hands while Pope Popinjay presides at the christening of gowns, palely dropping holy water and chanting in colorless monotones; "Be thou 'Bon Mot'; and thou 'Antoine'; 'Pom Pom,' thou, and 'Camile,' 'Sonia,' 'Athéné,' 'Coquette,' thou and thou. . . ." And in the midst of the solemnity, what would we not give to hear fall from his lips one such patronymic as, "Suivez-moi, jeune homme," "La première fois," "Peut-être," or "Pourquoi pas"?

A name must be witty, meaningful, original, and above all, distinctly spontaneous. She who names must have the soul of a poet and the past of a flirt, must possess wit, self-possession, courage, and resource.

The christening follows the creation. Having essayed refreshing conceptions in chiffons and brocatelles, Monsieur le Cou-

turier casts about for appropriate titles. Monsieur, never, never, even in the extremest complacency, insensibly forget your fatherly rôle. Take example from the fearlessness and originality of Louis XV, who (with no small measure of congenital French drollery) named his royal daughters the Princesses of France, Graille (Rag), Chiff (Snip), Coche (Pig), Loque (Dude); and name the children of your fancy with equal daring.

A name should be as new as the style it typifies, chic, piquant, and delightfully vain and feminine. There are all sorts of ways of choosing a name. Upon some occasions it might express the time when the gown is to be worn. Salute a diaphanous tea-gown with a name that bubbles and splashes like fresh brewed tea. The name of an ephemeral boudoir flummery should suggest a swish and a scuffle of lace. A robe de nuit sighs for a dreamy somnolent appellation calculated to conjure up luxurious sleep.

Or a second way to choose a name is according to the moods the gown is to express. Mademoiselle may wear her "Séduisante" gown of an important evening; her "Divertissement" frock of a passing afternoon; her "Peut-être" in a yielding moment; her "Je ne sais pas" while chaperoning a tendency to tantalize. The widow, always mindful of her absent husband and her present charm, would wear in a philosophical mood, her "Platoniste"; in a prayerful hour, her "Ainsi soit-il"; in a more coming-on mood her "Console-moi."

Or quite correctly names may express the personalities of the wearers of the gowns. Can we fancy the Judith type of woman in the flowery flounces of a frock dubbed "Petite folle"? And who could picture a timid, Mid-Victorian type in a revealing evening gown, entitled "Honi soit qui mal y pense"?

Good names we must have, for a gown can scarce go nameless. Better a sexless world than a nameless gown. So Mademoiselle must have a name for every gown, something to prevent her being bored by them; and so reducing herself to starkness. With a perfectly named gown upon her back she might easily feel as incomparable as Pavlova, she might even with good grace approach a sunbeam and, like the Blessed Hildebert, hang her gloves upon it.

MAKERS of MUSIC

(Continued from page 61)

Turning from pianists, the concert-goer wanders into the Harris Theatre and chances upon May Mukle, an English 'cellist, who has but recently returned to New York after many months in the west. Here again he finds no linked sweetness such as mid-Victorian novels attribute solely to the gentler sex, but a firm and masterful technique, a stimulating breadth of musicianship, and a compelling authority in interpretation. Will these ladies, he asks, never admit the amiable weaknesses allotted them by nature and the mid-Victorians?

But on the same evening, the concert-goer meets with an ingratiating example of amiable weakness from a member of the sterner sex. Sacha Votichenko, at the Princess Theatre, exhibits for the first time in this country a treasured heirloom of his family, the Royal Tympanon made by Pantaleon Hebenstreit at the express command of King Louis the XIV now, by the owner, "restored and perfected." And as becomes one who possesses and cherishes such a treasure, he plays upon it. The Tympanon, it should be explained, is a sort of primitive piano played like a xylophone. Concerning it, it is related that King Louis "held it and the musician in such high appreciation that he commanded a special one to be made in all the gaudy gilt and luxurious style of that epoch, as a wedding gift to

Hebenstreit's bride." Mr. Votichenko played potpourris of beguiling tunes, and revealed an amusing byway in the busy concert life of New York.

Evelyn Starr, a young Canadian violinist, in her recent recitals in New York, displayed a well-grounded technique and a gift of spirited interpretation. She may well expect to see her reputation rise, but it is not part of her creed to assist it by means of any adventitious "charm." She does not even trouble to acquire a "platinum presence," but goes about her business of violin-playing with the single purpose of making music. Perhaps the effect of her almost truculent manner may prejudice somewhat the success of the artist herself, but the spirit of it is wholly admirable. More fortunate is Isolde Menges, whose violin recital early in the season stimulated the desire for more. Miss Menges is gifted with a magnetism that is almost uncanny. From the moment she begins playing one's eyes are drawn perforce to her sensuous bowing. The romantic intensity of her manner, combined with the exotic poetry of her tone, lends to her playing a memorable charm. Yet all this is so unaffected, so obviously native to her temperament, that one accepts it as part of the musical spell that she weaves. Whatever may be the idiosyncrasies of these modern young women, they are formidable musicians.

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January, 1917

31

SOLVING THE CURTAIN PROBLEM

In curtaining two questions arise. What kind of curtains shall be used? What shall they be made of? Here we are confronted with our first problem. Right types are essential. Each has a purpose and more important than the decorative may prove if the window is a part of the room's scheme, its decorative treatment must be in harmony with the scheme of the room.



An air of formality is given a window by a plain fitted valance so arranged with the curtains as to cover the window trim. It may repeat the design of the curtain fabric. It should be fitted on a board or a strip of plaster board to keep it in shape.



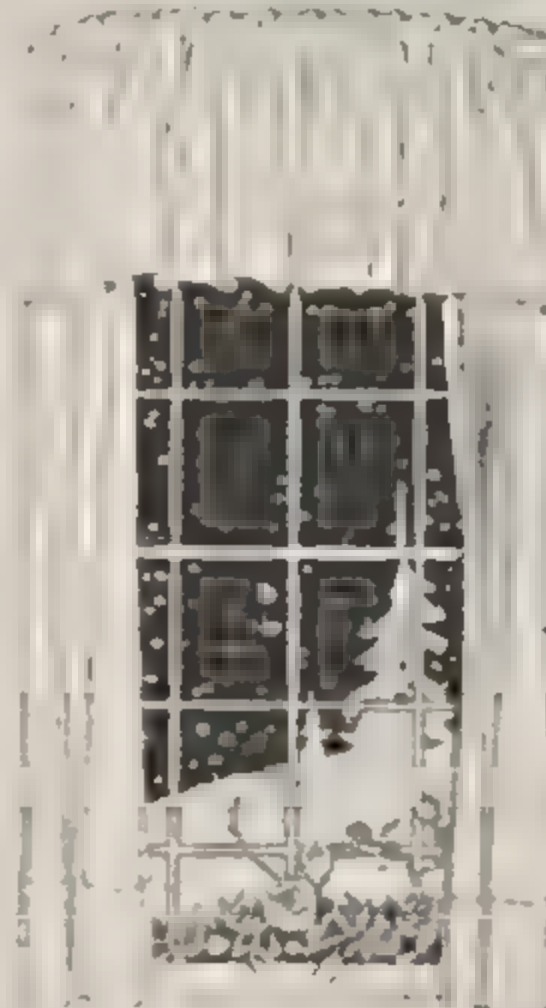
For a row of casements or a bow window, an over-all valance with curtains at either end is best. The glass curtains can be made to draw. If one desires complete privacy undercurtains can be made for each window. Net or gauze would be the fabric.



The French window or door with a transom is always a problem. Make shirred curtains of net or scrim for the transom and attach them on rods or tapes. The door itself can have a glass curtain—of the same material—attached at top and with a ruffle effect below. Overcurtains should hang loose.

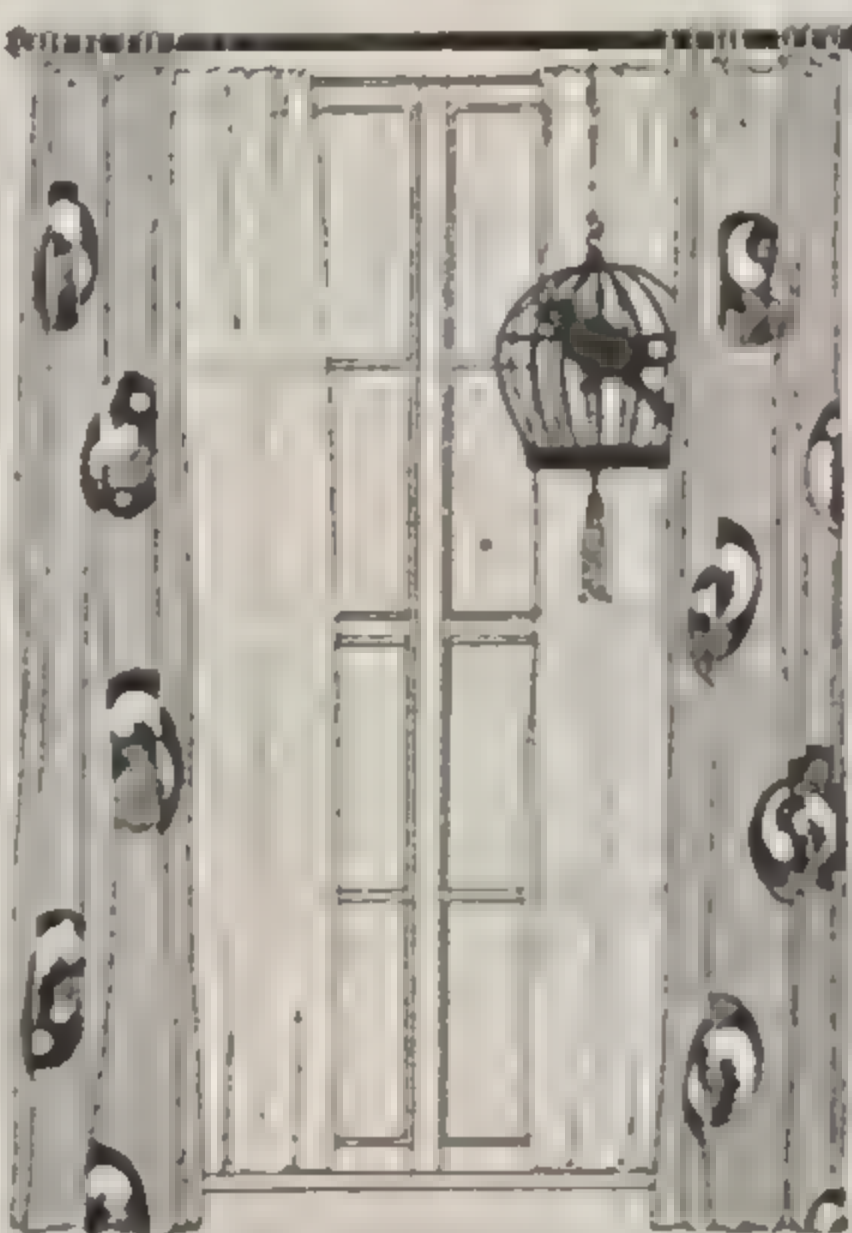


To the right is a box pleated valance with undercurtains looped back, the latter arranged on cords that permit them to be dropped. These undercurtains can be made of scrim or net, preferably an even color. The color of the overcurtains will depend on the scheme of the room.



For a bedroom window the valance on a curved rod is always interesting. It should be made with a deep hem and the curtains hung from behind. Marquisette, voile, casement cloth or even cheesecloth can be used effectively.

Below is the troublesome type of window with the circular head. Fit a curtain to it, either draping the fabric or fitting it loosely. Piping may define the bottom. This acts as a valance for the rest of the curtaining.



The simplest form of window drapes consists of undercurtains arranged on rods or taut wires for drawing, and overcurtains hung on rods and rings. Or the latter may be slipped over the pole and made with a French heading and attached by hooks.



For the ordinary four paneled window where overcurtains are not used, the accepted schemes are curtains on rods to the sill, curtains shirred and hung loose from each section of the window or shirred and attached, as here, top and bottom.

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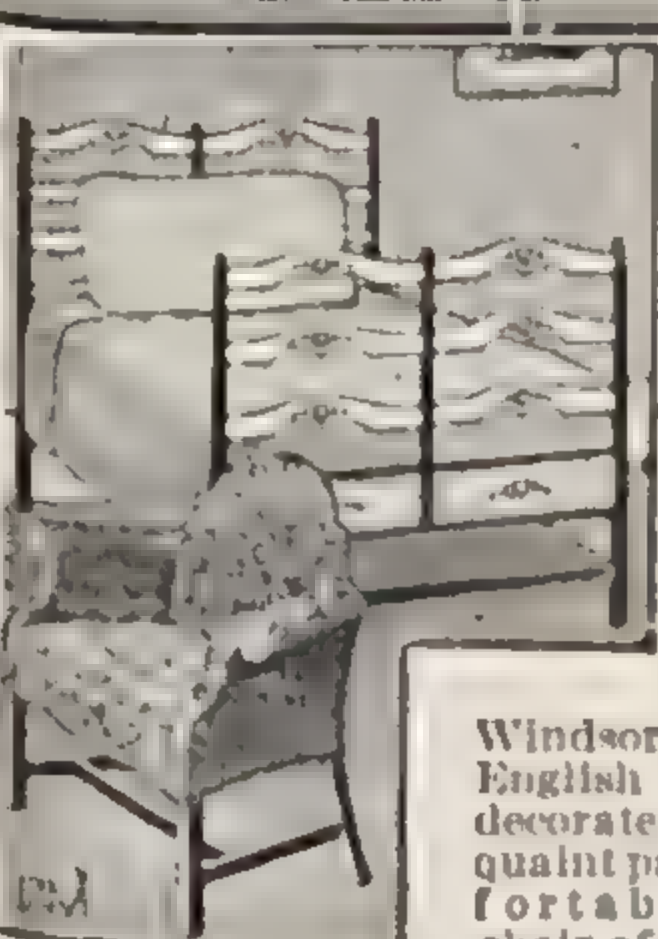


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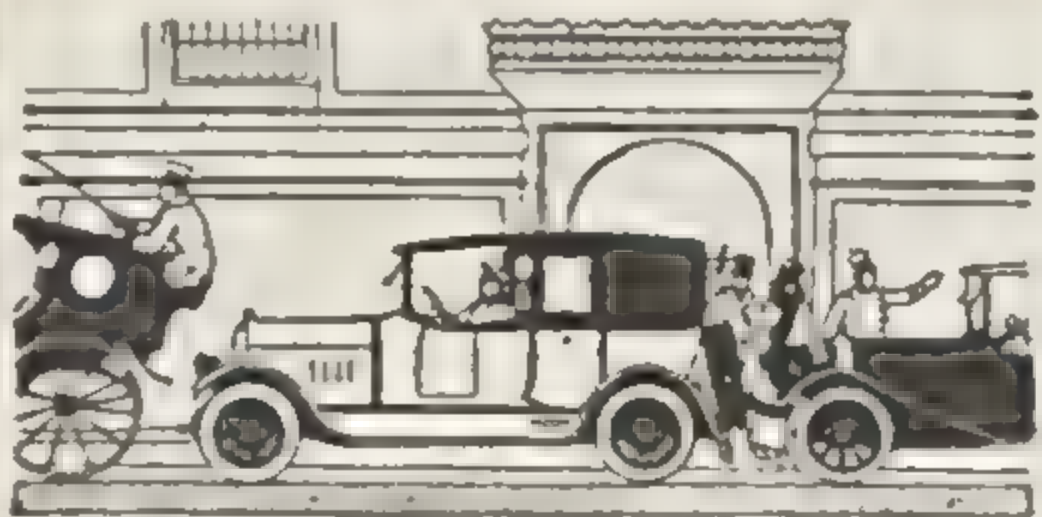
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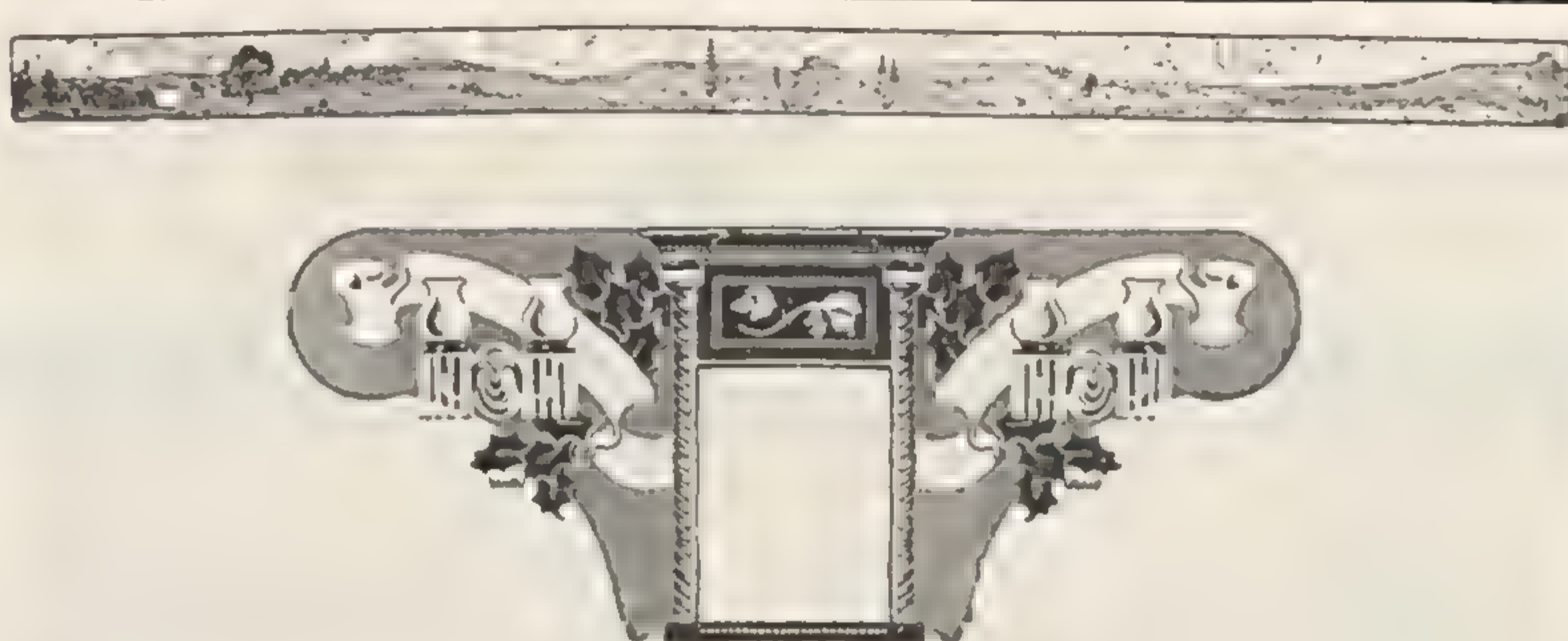
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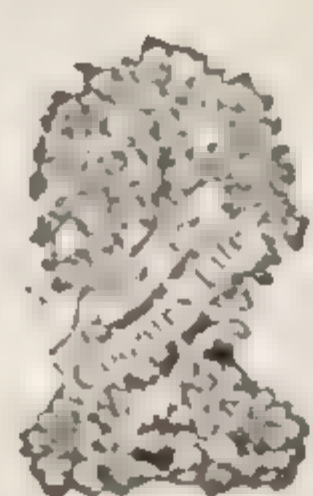
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My Beauty Exercises

will make you look Younger and more Beautiful than all the external treatments you might use for a lifetime. No massage, electricity, vibration, astringents, plasters, straps, filling or surgery—nothing artificial—Just Nature's Way.

Results come soon and are permanent. My system makes muddy, sallow skin clear, and the complexion as fresh as in girlhood; firms the flesh and never fails to lift drooping and sagging facial muscles, removing the wrinkles they cause. The too thin face and neck are rounded out and hollows filled in. No one too old or too young to benefit.

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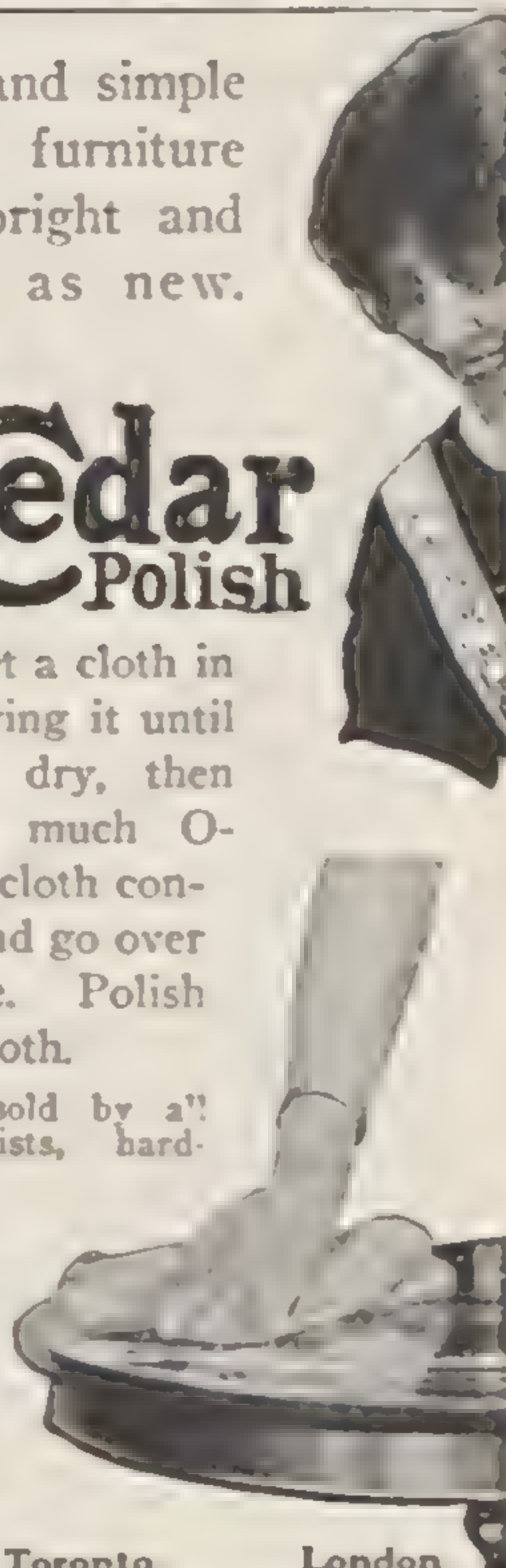
O-Cedar Polish

this way: Wet a cloth in water and wring it until it is almost dry, then pour on as much O-Cedar as the cloth contains water and go over the furniture. Polish with a dry cloth.

O-Cedar is sold by all dealers, druggists, hardware and department stores in convenient sizes—25c to \$3.

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Love Scenes in Seven Deadly Sins

The LADIES' WORLD

offers a fascinating series of stories by Florence Morse Kingsley, entitled SEVEN DEADLY SINS. The titles are "Envy", "Pride", "Passion", "Wrath", "Greed", "Sloth", and The Seventh Sin, the title of which will be announced later.

McCLURE PICTURES

present a series of seven five-reel photo-plays, each play exemplifying one of the SEVEN DEADLY SINS. The first play, "Envy", will be released January 8th. The other plays will immediately follow.



GEORGE LE GUERE as Adam Moore, the lover
SHIRLEY MASON as Eve Leslie, the beloved

EVE LESLIE IS BESET BY SEVEN DEADLY SINS

EVE LESLIE is young, beautiful, appealing. Wealth, luxury, social success are within her reach. But they have a price!

Adam Moore is a virile young American, struggling to win success—and the heart of Eve Leslie.

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Will Adam triumph with his sweetheart over the insidious forces arrayed against them? These questions will absorb *your* interest if you follow Florence Morse Kingsley's great series through current numbers of *The Ladies' World*

Seven Deadly Sins is now on the screen. Your enjoyment of this series of seven five-reel photo-

plays—each play exemplifying one of the Seven Deadly Sins—will be trebled if you first become familiar with its characters and their romantic adventures in *The Ladies' World*, the McClure magazine for women—just 10 cents at the nearest newsstand.

Stars of all programs appear in McClure Pictures



Ann Murdock
in "Envy"



Holbrook Blinn
in "Pride"



Nance O'Neill
in "Greed"



Charlotte Walker
in "Sloth"



H. B. Warner
in "Wrath"

THE LADIES' WORLD

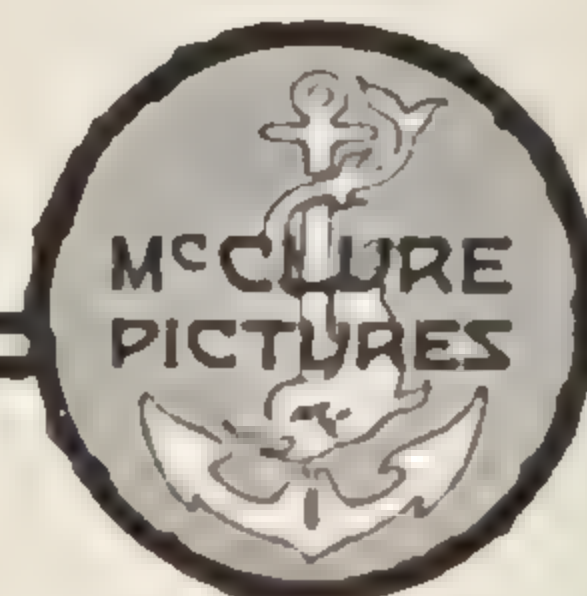
Read the story in *The Ladies' World*
See the films in your favorite theatre

Free!

Shirley Mason's Surprise Package!

Write in margin your name and address and name and street of theatre in which you desire to see Seven Deadly Sins. Tear off and mail to Motion Picture Editor, *The Ladies' World*, 251 4th Ave., New York. A Surprise Package from the youngest and prettiest star of the films will be sent to you **FREE**.

Will Adam's love conquer at last?





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As to Flavor, in a Class by Itself.

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Magda Cream comes in three sizes—25-cent tubes, the beautiful 50-cent Japanese jar illustrated, and 75-cent tins. Sold by druggists and department stores. If your dealer can't supply you, order direct. (3)

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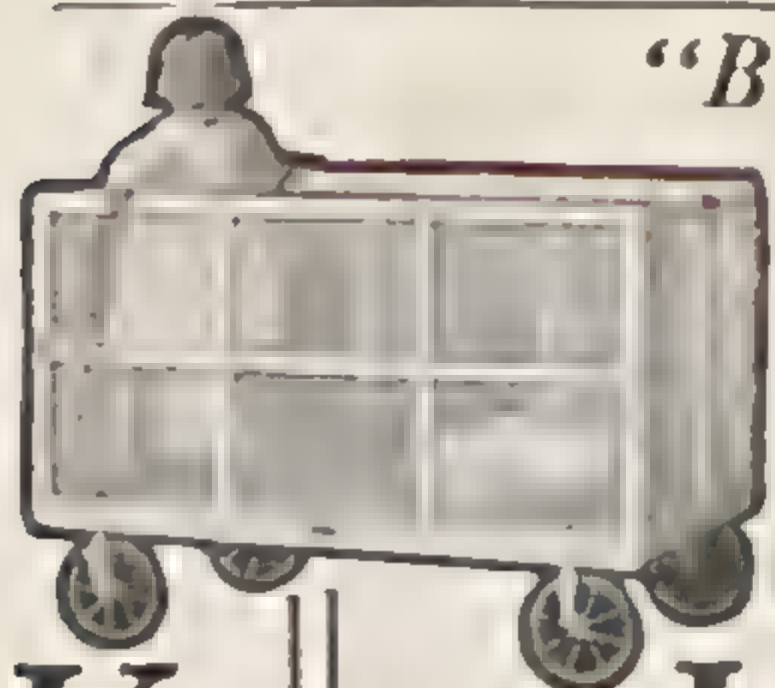
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I wish to thank you for the hats which you purchased for me a short while ago, and which were entirely satisfactory. It was also most gratifying to receive such prompt service.

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Perhaps you think it difficult, if not impossible, to buy hats or shoes through a shopping service. On the contrary! The ready-to-wear business has developed so wonderfully in the last few years that it is now possible to fit and satisfy even the most discriminating of women. We could quote twenty letters of appreciation received in this morning's mail, just as easily as these two.

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A pure, delicious cream for nourishing and keeping smooth and firm the most delicate skin, being made from purely vegetable ingredients it cannot grow hair. Price, per jar, \$2.50. Send stamp for booklet.

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Mme. Helene's preparations
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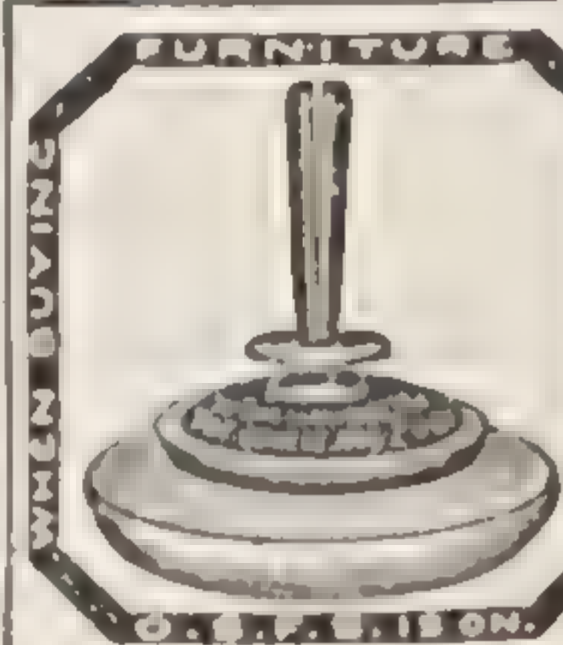
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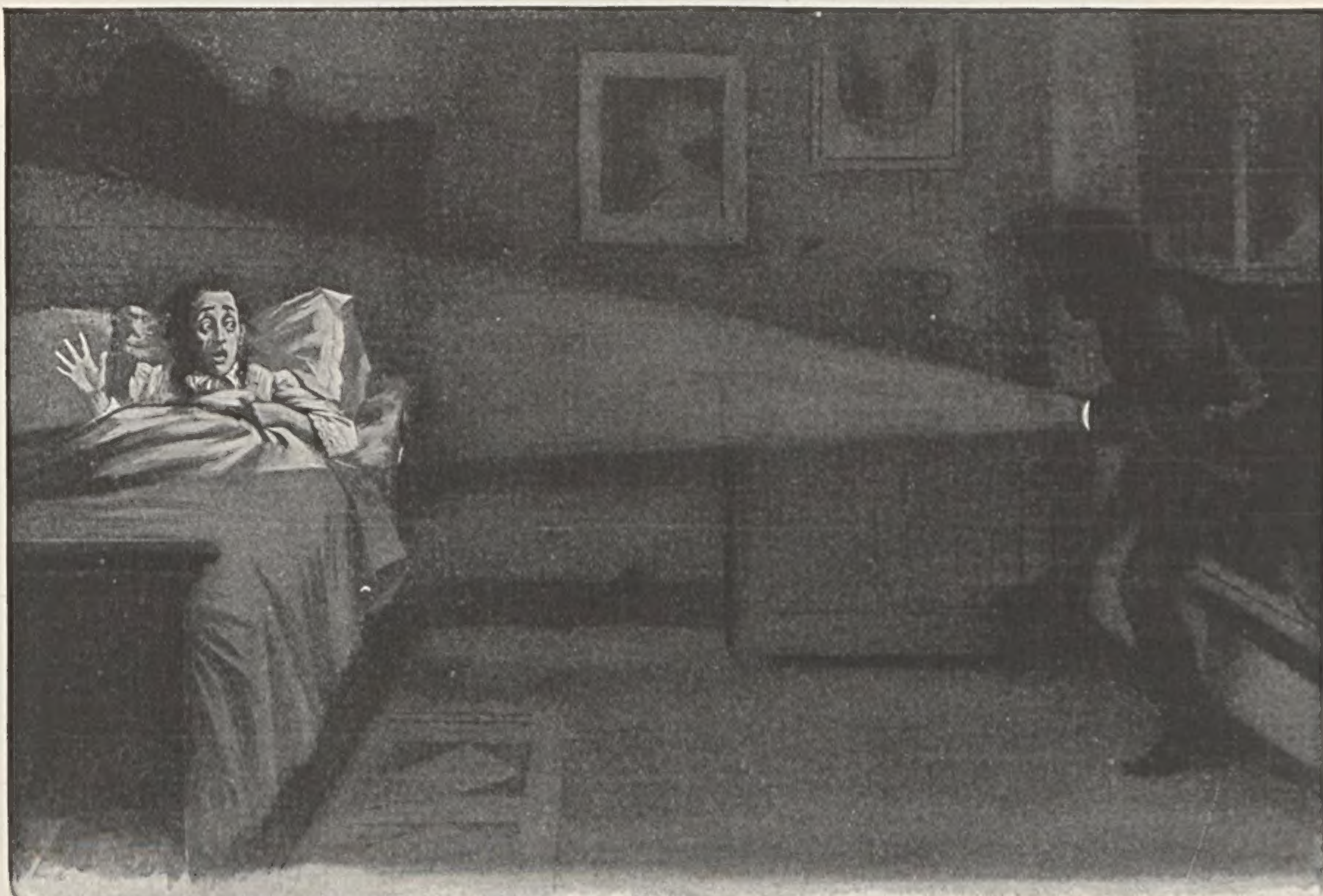
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Her Face Lit Up: She Knew Not That

The Lawyer's Number of

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What would you do if you were a prohibitionist? If, after reading the Lawyer's Number, you are still out of jail, you may be interested to know that the Prohibition Number of LIFE will also come in February. It will be the last issue of the month. In this superb non-intoxicating number of LIFE, warranted to cheer but not to inebriate, will be celebrated the deadly grape juice, the paralyzing ginger ale, and the sudden sarsaparilla. LIFE is ten cents on every news-stand—unless it happens to be sold out, in which case you will wish that you were a regular subscriber.

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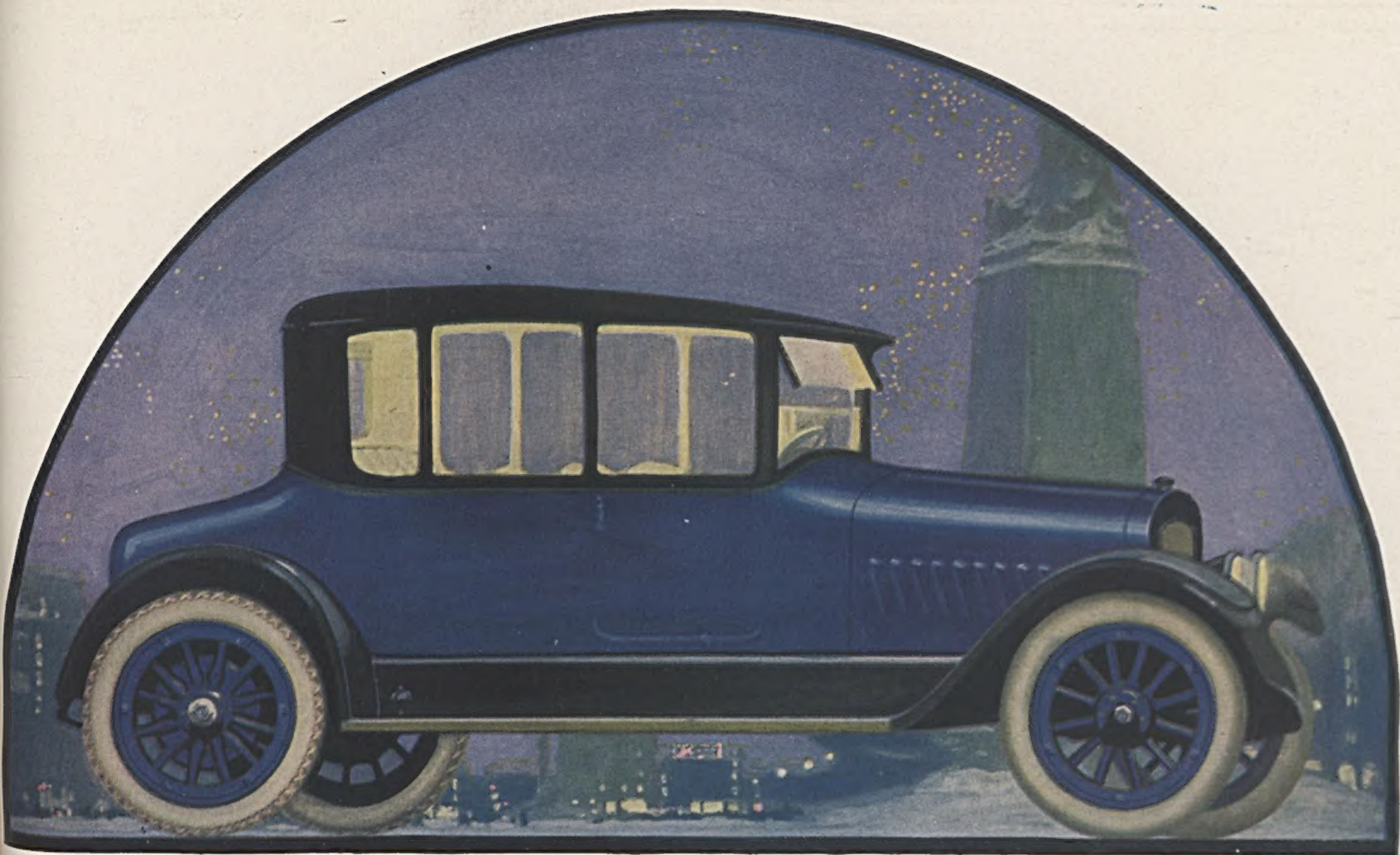
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At Palm Beach

Just now when the lure of the sunny Southland is strongest, you will particularly enjoy reading about the American Riviera and seeing the gay, sparkling life of Palm Beach through the eyes of Julian Street and Wallace Morgan. This newest of their "American Adventures" series is written in a delightfully humorous vein and is illustrated with drawings of peculiar charm. Watch for it in the February 3rd issue of

Collier's
THE NATIONAL WEEKLY



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Think of it! An open roadster and closed coupé in one and the same car and both for the price of one. Both are perfect in lines, incomparably finished, and equipped with all the little luxuries so dear to the heart of every woman who drives.

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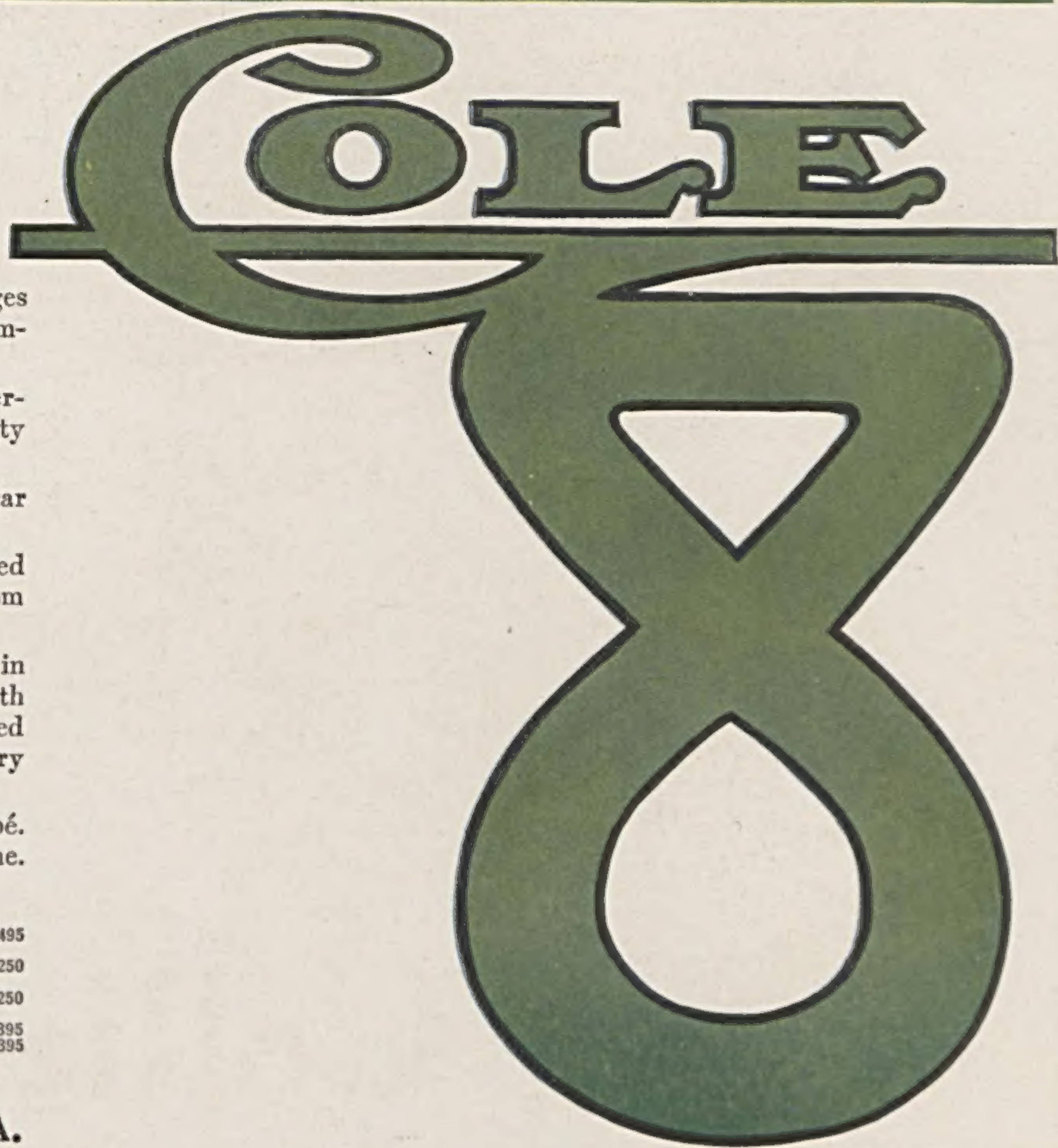
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Prices f. o. b. factory

Canadian Prices

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Seven Passenger Cole-Springfield Tour-	\$3250
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coupé	
Seven Passenger Cole Eight Touring	\$2395
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